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OCTOBER 1, 1925

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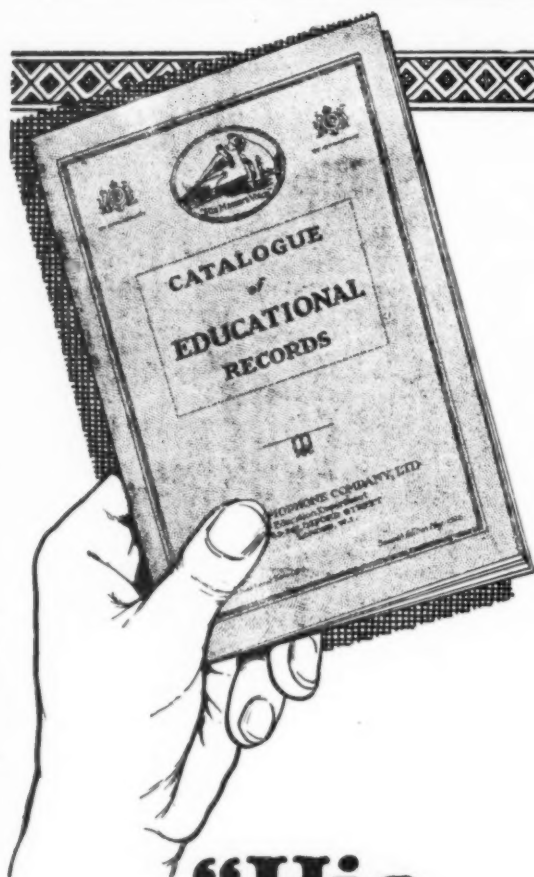
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No. 992.—Vol. 66  
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OCTOBER 1 1925

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MR. WILLIAM BOLAND. | MR. NORMAN ALLIN.

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October 31.

Half-Term begins Monday, November 2. Entrance Examination,  
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Arioso F. J. S. Bach. (Novello, Book 12, p. 112; Augener, p. 1178; Peters, Vol. 9, No. 8, page 34.)  
Prelude, Fugue, and Variation, Op. 18, *César Franck*. No. 3 of Six *Pièces d'Orgue*. (Durand.)

Bridal March and Finale, "The Birds," C. H. H. Parry. Arranged by W. G. Alcock. Organ Arrangements edited by John E. West. No. 14. (Novello.)

The 10 selected pieces and the book set for the Essay for the January, 1926, A.R.C.O. Examination, are the same as those set for July, 1925.

All Candidates for the next Examinations must send in their names for Fellowship by December 10th, for Associateship by December 17th. In the case of NEW MEMBERS, Proposal Forms, duly filled up, must be sent in before December 3rd. No names will be entered after the above dates.

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# The Musical Times

AND SINGING-CLASS CIRCULAR

OCTOBER 1 1925

(FOR LIST OF CONTENTS SEE PAGE 944.)

## A POSTSCRIPT TO 'A MUSICAL CRITIC'S HOLIDAY'

BY ERNEST NEWMAN

I am sorry to inflict on the British music-lover any more chatter about my 'Musical Critic's Holiday,' but as Mr. Edwin Evans's article in the August number of the *Musical Times* calls for a reply, if only by way of correction of its errors of fact, perhaps I may be allowed to make, once for all, a personal statement with regard to that much-discussed book. But to have been under the necessity of making such a statement at all is one of those things I shall never understand till my dying day.

No book could have been more carefully and competently discussed by the reviewers. Few books can have been so kindly received on the whole. And none, I think, can ever have been so completely misunderstood from cover to cover. The reviewers have been misled both by the title and by the form of the book. They have taken the title with a literalness that has astonished and amused me. They have assumed that I am the critic referred to in it, and mine the holiday. In a way I do not regret this little misunderstanding; it has enabled my colleagues to make, with almost unbroken unanimity, a very original joke about a busman's holiday. Personal friends have even gone further. They have asked me whether the holiday was last year or the year before, where I had spent it, the name of the bay and the hill of which I speak in the book, and the name of the friend who was kind enough to place his house with its fine musical library at my service. I am sorry to nip a really promising romantic legend in the bud, but really there is and was nothing in nature corresponding to the friend, the house, the library, the hill, the bay, or the holiday.

Why then, it may be asked by the reader who has so little really useful work to do in the world that he has time to be interested in the trifling subject and to ask the question, Why such a title at all? Well, the title grew out of the form, and the form grew out of the idea; and it is through their almost uniform failure to perceive the idea that my reviewers have failed to understand first the form and then the title. The book has been called my Credo, my Apologia, and several other portentous things of that kind. Alone, as well as I can remember at the moment, Sir Richard Terry

sensed the real purport of the book; it is not a confession of faith but an expression of doubt. Sir Richard opined that he had seen signs of the oncoming of this doubt in my *Sunday Times* articles for a considerable time. He was right. In our youth we practise criticism with gay irresponsibility and an unshakable belief in the plenary inspiration of our smallest word. With the coming of 'years, that bring the philosophic mind,' a critic becomes, or ought to become, less sure of himself. He is in a world of warring opinions, and it behoves him not merely to think differently from others but to find, if he can, some justification for doing so. It is particularly incumbent on him to do this in a time such as ours, when all musical ideas and ideals seem to be in the melting-pot. It is no use, to adopt and adapt a simile of Kipling's, A and B and C and D shouting at each other like so many islands of contradiction across so many seas of misunderstanding. A and B and C and D cannot all be right when they say opposite things; and there comes, or ought to come, a time when each asks himself not what it is that he and the others think, but why they think as they do, and if there are any criteria by which one opinion out of the many can be judged more likely than the others to be proved by time to be the right one.

What I wanted to do was to abstract myself from this world of warring opinions as well as I could, and see it in some sort of detachment. I thought it would assist me to do this if I cast my book into a non-personal form. One reviewer said that had I been a German I would probably have given the book some such title as 'Prolegomena to a Musical Aesthetic.' He meant it most kindly; but his words show that he has misunderstood my purpose. A man who sits down to write a 'Prolegomenon' to anything implies that he is quite clear as to his own opinions and as to the value of them—that he is in possession of the truth, and is benevolently disposed to shed its light and heat upon a less fortunate world. But I was not in that enviable position. My object was not to dogmatise but to inquire. The question then arose, What is the best literary form for such an inquiry? At first I thought of a dialogue between two representatives of different schools of critical opinion; the international Press of the last ten years would have furnished plentiful arguments for both sides. But I had to reject this plan, partly because a whole volume of conversations would have been tedious, partly because it would have been difficult or impossible to work in naturally the historical points of allusion. My next idea was an interchange of letters. Under this scheme it would have been easy enough for each contestant to cite whatever historical evidence he thought told in his favour; but I came to the conclusion that on these lines the book was likely to run to an inordinate length. My third plan was the one I finally adopted—to write not in my own person but in that of an imaginary character who goes into

retirement to think things over. Then I had to invent the apparatus of a house with a musical library in order to make the references to past situations and the citations from past controversies credible, and I threw in the long view from the hill and over the sea to help the imaginary inquirer to get, by analogy, the necessary perspective over the musical history of the last four hundred years: in the one view, as in the other, main lines and big landmarks would show rather than the little objects in the immediate foreground.

So I dealt with the subject somewhat after the fashion of the novelist who sets forth his conclusions upon life in the form not of a set dissertation, but in that of a character or characters placed in a certain environment. I had an early warning that the unaccustomed form was likely to lead to misunderstanding. My publishers, anxious to do their best for me and for the book, pointed out that in the manuscript as they received it there were no chapter headings, or, indeed, chapter divisions; and they painted a moving picture of the horror of the innocent reader who had been unlucky enough to take up such a book. Couldn't I cast it into chapters, each with its proper heading; and couldn't I, above all, put in a few pretty pictures—the sort of things that help to sell a book on music? Regretfully I had to point out to them that neither could be done without making nonsense of the form of the book. The central idea of it was that the imaginary critic was talking not to the world but to himself—through the medium of a diary almost, except that each day's entry was not dated. A man does not group the musings of his diary into chapters; still less does he illustrate his diarial musings upon Monteverdi and Wagner and Hanslick with portraits of those gentlemen. But I saw that in a great measure my publishers were right. In deference to the English publishers I broke up the text in such a way as to lighten the burden of the poor reader. My American publisher, after reading the proofs, thought the long-sustained argument rather a tough nut for the average reader to crack, so he suggested my prefacing the book with a summary of the argument, which I did.

I should not have troubled the reader with these purely personal matters had not Mr. Evans's article in particular showed me how easy it is for the casual reader to misconceive the nature of the book. Mr. Evans's article, indeed, is of an almost incredible *naïveté*, to be accounted for only by the difficulty he has always shown in understanding my point of view. With an innocence that almost disarms me, he takes it for granted that I am the musical critic who is taking the holiday, and that in every sentence of the book I am speaking in my own person. I do not imagine that if I had been writing a novel in the first-person-singular form Mr. Evans would have fallen into the grotesque error of assuming that whenever I wrote 'I' the pronoun signified myself. Had I written, 'I crept up behind the man, plunged my knife into

his back, snatched the bag of diamonds from him, and made off in the darkness down a deserted alley,' even Mr. Evans would not occupy half-a-dozen columns with an attempt to prove to the reader that a person of my confessed criminal tendencies ought not to be at large. But when I say that old Lobe is a man after my own heart, or that, as I read him, 'I have a curious feeling of watching and listening to myself in some previous incarnation,' Mr. Evans takes my words quite literally. He speaks of Lobe as my 'kindred spirit.' *O sancta simplicitas!* He has missed the whole point of this section of the book—that the imaginary critic, the workings of whose mind I am trying to describe, is astonished to find that there is nothing new in our problems of to-day and our way of looking at them; that, names and so on apart, what is being said in any musical journal of to-day is only what was being said three generations ago. Mr. Evans is simple enough to say that 'like his kindred spirit, Lobe, he has admirable theories . . . but, as with Lobe, they compare ill with his practice.' Mr. Evans, in his anxiety to disapprove of me, forgets that it is precisely I—through the imaginary critic of the book—who have insisted that Lobe's practice does not always square with his admirable theories. I have hinted that this is enough to make any critic of to-day doubt himself, for if Lobe's theories are true for all time, as most of them are, and yet he can go wrong occasionally, who can be certain that any amount of hard thinking about principles will ensure his correct application of those principles in a new case? So far from taking Lobe as his ideal, and joining hands with him against the world, the Imaginary Critic (let me endow him with capital letters to define him as the personage of my book) sees Lobe as a warning. He studies him purely and simply as a pathologist would study a 'case'; he recognises the streak of morbid tissue in Lobe's otherwise healthy mind, tries to account for its getting there, shows how it wrought for ill in Lobe's judgments, and wonders what he can do to prevent the growth of such a streak in his own mind. Mr. Evans should really give up reading me. He can rarely be trusted to state my views in a form in which I myself can recognise them again; but in this instance he has really surpassed himself.

After this it is a minor matter that he misrepresents me on such subjects as Stravinsky, Ravel, Debussy, and Brahms. One triviality I apologise for wasting the reader's time over, but it is typical of Mr. Evans's general failure to understand the plain sense of my words, because he approaches them in a mood of anticipatory hostility. He speaks of my 'eloquent simile' of Stravinsky as 'a chicken with its throat cut, but able to run a few yards before expiring,' and he wonders if 'the future kindred spirit' will quote this passage generations hence. If any future generation should be interested in Mr. Evans and myself, which is extremely improbable, I hope at any rate it will go direct to me for my own words,

not to Mr. Evans, who is constitutionally incapable of quoting me accurately. Never did I describe Stravinsky as a chicken with its throat cut. It was to Mr. Evans and the other Stravinsky fanatics that I applied a simile resembling that. We had been discussing, in 1921, the then position of Stravinsky. Again and again I had emphasised his genius in the greater works and regretted the depths to which he had fallen in his weaker ones; again and again I had urged the Stravinsky clique to recognise, as the only way of salvaging their damaged reputation, that Stravinsky had his off moments even as Bach and Wagner and Beethoven and Mozart had. They still went on congratulating themselves on the superiority of their forward-looking minds long after every one who was not a blind partisan had recognised that, for the time being at any rate, Stravinsky was writing below his own best. By their refusal to recognise plain facts they finally wrote themselves completely out of the regard of plain people who wanted to get at the truth, the whole truth, and nothing but the truth with regard to Stravinsky. I therefore, in an article in the *Sunday Times* of July 10, 1921, described these partisan critics as being dead but not knowing they were dead:

I have never seen it done [I said], but I believe that when a chicken's head is chopped off with great suddenness the astonished little fellow is unable for the moment to realise that he is dead, and his body keeps running round the farmyard for a while. We need not be surprised, then, reasoning by analogy, if the little group of Stravinsky fanatics among us, although it has been slain by a suddenly enlightened public opinion during the last month, will still make a show of some of the signs of life a little longer.

As the remark was even then misunderstood by careless readers, I wrote in the *Sunday Times* of July 31:

By the way, I should like to correct a little misapprehension that seems to be getting about. The chicken whose demise I sorrowed over in a recent article was not Stravinsky, but the critical reputation of two of the most prominent Stravinsky devotees in this country.

In the face of all this, Mr. Evans has the assurance to tell the readers of the *Musical Times*, four years later, that I once described Stravinsky as 'a chicken with its throat cut'! The thing in itself, as I have said, is trifling; it is merely one more illustration of Mr. Evans's inveterate predisposition to mistake his own fancy for fact where I am concerned. But it is intolerable that a writer should have to choose between wasting his own and his readers' time over the exposure of ineptitudes of this kind and having a malicious fiction perpetuated in a magazine of which not one reader in a thousand will ever have the desire or the chance to consult the original.

While I am on this subject, let me give one or two more illustrations of Mr. Evans's utter inability

to represent my views accurately to others, because he has not been able himself to understand the plain sense of my words. He says that in my book

... there is a passage admitting the importance of Stravinsky's 'Le Sacre du Printemps,' and, what is more strange, 'L'Histoire du Soldat'... Generations hence, will the future kindred spirit quote this passage in support of his contention that these works were duly and correctly appreciated?

*En passant*, I may say that I have never denied the power of at least half of the 'Sacre.' That, however, is not the point at issue. The point is that in the passage to which Mr. Evans refers I am not at all 'admitting the importance' of the 'Sacre' as a whole, and still less that of 'L'Histoire du Soldat' as a whole, but only arguing that whatever may be the ultimate value of Stravinsky's work, there can be no permanent value in the works of his imitators. I quote the complete passage:

We need have no fear that posterity will take a different view from ours of the relative importance of the innovators of our own day. We can see that Stravinsky stands head and shoulders above all his imitators and hangers-on; and we can hazard our soul's salvation on the wager that, even though a good deal of his work should become for future ages only what much of Monteverdi's is for ours—evidences of an interesting stage in musical development rather than creations eternally valuable as art—posterity will confirm our judgment that 'Le Sacre du Printemps,' or 'L'Histoire du Soldat,' is to similar efforts of the day in the same genre as Monteverdi's 'Orfeo' was to the average dilettante essay of the time in the new Florentine 'drama with music.'

The point was that 'Orfeo' is a flawed work, admirably expressive in some parts, and historically interesting by reason of its innovations even though posterity can see no great æsthetic value in some of the sections that embody these innovations, for innovation values and æsthetic values are by no means the same thing; but that in any case Monteverdi, with all his flaws, was a being set apart from the contemporary dilettante innovators in the same field. The average man of that period saw at once that Monteverdi, Marco da Gagliano, and Cavalli were superior to their mere imitators. Even so, the Imaginary Critic surmises, does the average man to-day distinguish clearly enough between the flawed man of genius Stravinsky and his mere imitators and hangers-on. Mr. Evans has completely missed the meaning of the passage, and gives his readers a wholly false notion of it. He seems to regard himself as having detected an inconsistency in my views of the 'Sacre,' which, he says, I 'now place in a position corresponding to that of Monteverdi's "Orfeo."' The 'now' is irrelevant and superfluous and misleading, and the deduction illegitimate. The Imaginary Critic was not comparing the æsthetic values of 'Orfeo' and of any particular work of Stravinsky's, but only

distinguishing between the innovations that have the force of a genuine personality behind them and the manipulation of the same innovations by second-rate minds that want to be 'in the movement' but have nothing that matters to say in the new idiom.

So again with Mr. Evans's remarks upon what he calls my 'Teutonic bias,' as shown in the fact that 'whereas he counts it against Ravel that he lacks the qualities of Brahms, which Ravel would not borrow if he could, he nowhere counts it against Brahms that he lacks the qualities of Ravel.' I have already had to correct Mr. Evans on this matter; but apparently he has forgotten the correction as completely as he has forgotten the original. In the article he has in mind I had simply said what I believe every one will admit to be true—that in point of design *Ravel's Quartet* was infantine compared with a quartet of Brahms. (I forget my exact words at the moment.) In this one respect Brahms's mind, I argued, was the bigger and more continuous-thinking organ. This simple particular statement, referring to a single work, Mr. Evans, in his usual inaccurate and reckless style, expands into a sweeping general statement that I 'count it against Ravel that he lacks the qualities of Brahms, which Ravel would not borrow if he could'—as if I would want him to do so! As for my not 'counting it against Brahms that he lacks the qualities of Ravel,' it would never occur to me, I hope, to write about two completely different composers in so childish a fashion. What sane person counts it against the mastiff that he is not a greyhound, or against the greyhound that he is not a mastiff? Each breed is excellent in its way. It is only an incurably partisan mind, like Mr. Evans's, that cannot conceive anyone else looking at a French and a German composer in any other terms than those of partisanship.

I will come to the question of objectivity in criticism later. Meanwhile, let me point out that much of Mr. Evans's article is merely a repetition of the very fallacies against which, using me as a mouthpiece, the Imaginary Critic has argued in my book. Mr. Evans indulges in the usual tall talk about progressives, 'alert' minds, and so on—meaning such people as himself—and reactionaries, conservatives, people who 'regard new manifestations as a nuisance,' and so on—meaning those who differ from him. It is with the analysis of this peculiarly naïve self-flattery that a good deal of my book is concerned. I have tried to approach the question with a brief for neither one side nor the other. The thesis throughout is that if our criticism is to find any first principles at all upon which to work, it can find them only by studying the past history of musical opinion. I have examined certain former critics and certain former epochs as typical 'cases,' the anatomy and pathology of which may possibly help us to a knowledge of our own make-up. I have tried to show that neither of the extreme views is ever wholly right—that the 'progressives' and the 'reactionaries' each

talk a mixture of sense and nonsense, but that posterity has a curiously unfair way of remembering the sense of the 'progressives' and not their nonsense, while of the 'reactionaries' it remembers their nonsense but not their sense. If the 'reactionary' fails to perceive the future importance of a particular work, the 'progressive' attributes a false importance to many works that happen to be in a given stream of tendency; in fact, for one masterpiece that has been under-praised at the time of its appearance, a hundred mediocre works, destined to be utterly forgotten, have been over-praised by the 'alert' spirits.

In all this I have striven to avoid taking sides, or attaching more significance to these rather foolish old labels than they deserve. But as a result of my investigations into past periods of creative and critical ferment, I realised the persistency of a certain critical type that every one is familiar with to-day, but of whose existence in previous ages the non-historical student is perhaps not so acutely aware. It is a type that fastens itself on each new movement and uses it as a platform on which to display itself. It is the equivalent of the society woman who is known in America, I believe, as a 'taker-up'—she takes up the latest 'star,' the latest 'ism,' and decorates her salon with him or her or it. This type is glib and shallow, and is much given to catchwords and shibboleths. Its great desire is to be the first to write about this composer or that, to be remembered as the champion of this or that cause. It quite sincerely believes it is helping to make history. It has not sufficient knowledge of the past to take warning from the fate of its predecessors, who, in their own way, are every whit as ridiculous and pathetic as any 'reactionary' Artusi or Hanslick. It does not know the trick musical history has of suddenly taking a different turn from the one that was expected. It lives, moves, and has its being in the clique, the clique, and the coterie. It picks out what it believes to be the cat of the future, jumps in the direction that the cat jumps, and is unconscious of the sadly humorous figure it cuts when, as sometimes happens, the cat creeps back tired and lame, and leaves its too impulsive followers stranded in a critical No Man's Land. It swallows its approved morsels whole, without tasting them, and therefore without any discrimination between the fresh and the rank. It never learns to distinguish between principles and practice, between a good theory and a particular bad realisation of it. It still proudly carries the scutcheon of the lord to whom it has attached itself, even after a bar sinister has appeared in the scutcheon. It is convinced of its mission to be a light to lighten the Gentiles, itself being of the handful of the chosen. It reappears in every age, from Doni down to the present day. This is the ever-recurrent type of which I have tried to paint the portrait in certain sections of 'A Musical Critic's Holiday,' and I fancy I can detect signs that, in some quarters at any rate, the truth of the portraiture has been recognised.

(To be continued.)



## THE ENGLISH PSALTER

[As the best way of answering inquiries we have received on this subject, we print, in full, the Preface to the Psalter, written by Dr. Charles Macpherson, Dr. E. C. Bairstow, and Dr. P. C. Buck. —EDITOR.]

## I.—ON THE PRINCIPLES OF POINTING

During the last quarter of a century there has been, especially amongst church-musicians and organists, a great revival of interest in the methods and possibilities of singing the Psalms to the Anglican Chant. The dissatisfaction felt for what is generally called the 'traditional method' of chanting has reached a point where it may fairly be called universal; and a complementary belief has grown up in the virtues of other methods which, since they do not involve too great a complexity nor too complete a breakaway from tradition, are deserving of a trial on a large scale. The English Psalter is a practical attempt to embody the outstanding ideas that have been 'in the air.'

The problem of all Anglican Psalters is to effect a working compromise between the accepted rhythmical form of the Anglican Chant on the one hand, and, on the other, the natural elasticity and flow of the English Language. The faults of bad chanting are many, and for some of them the individual interpreter, admittedly, is primarily responsible. At least as numerous, however, are the faults to be laid to the charge of those Psalters which, by their distortion of our language, compel false quantities, wrong accentuation, and unnatural rhythm.

Hitherto the Psalms have, for the most part, been pointed as if the Anglican Chant were a rigid time-unit—a mould into which, by craft and ingenuity, the words must somehow fit themselves. Doubtless the many Prefaces have abundantly warned us that the chanting 'must always be natural, and must 'invariably reproduce the speech-rhythm of the English language'—pious aspirations which have seldom been fulfilled and seem, at the present day, to be as far from their attainment as ever. Indeed, the common conclusion arrived at by recent investigators (however diverse the remedies they propose) is that the 'traditional method' makes impossible the preservation of the true and vital rhythm of the English tongue. Single singers gifted with real rhythmical sensitiveness may be found—even, conceivably, small and highly-trained choirs which have enjoyed years of daily chanting—able to sing the Psalms with a natural phrasing and fluency whatever Psalter may happen to be in use. But it is manifestly unreasonable to ask any average choir (to say nothing of any average congregation) to preserve the speech-rhythm and natural accent of the English language in singing such verses as:

For thy testimonies are | my de- | light ||  
and | — my | counsel- | lors, ||

or

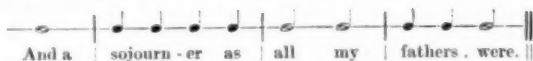
For mine | eyes have | seen ||  
thy | — sal- | va- | tion. ||

The principles on which the present Editors have acted in their attempt to secure this natural fluency do not claim to be, to any great extent, original solutions of the problems confronting them. But it is probably true that in this Psalter such principles, whether old or new, have for the first time been systematically and fearlessly applied. It may be desirable, therefore, to enumerate the more important of them, adding, where necessary, illustrations of their practical application.

(1.) It has been assumed that a final 'ed' will not be pronounced in singing where it would not be pronounced in speaking. In any ambiguous case the syllable, if it is to be sounded, is marked in the usual way—e.g., Blessed.

(2.) As in other recent Psalters, commas which would not be heeded in speech have been omitted.

(3.) The Point (.) between words, or a hyphen in the middle of a word, shows how the syllables are to be allocated to the minims:



Since the final bar may contain two minims in place of the usual semibreve, the point or hyphen becomes necessary whenever that bar contains more than two syllables.

(4.) The dash is a device used in all Psalters to show that two (or more) notes of the melody are to be sung to one word. It is a device which the Editors have tried to avoid, but in a few cases it has been necessary to resort to it; the majority of these will be found in alternative pointings given to certain verses in foot-notes:

through | — the | east- | wind. ||

(5.) The first minim after a reciting-note coincides, wherever feasible, with a really important syllable :

The Lord comfort him when he lieth | sick up-on his |  
bed : ||

not

The Lord comfort him when he lieth sick up- | on his |  
bed : ||

(6.) The semibreve following the melodic minims likewise coincides with an important syllable :

By this I | know thou | favourest . me, ||  
Who did also eat of my | bread hath | laid great |  
wait for . me. ||

(7.) A word which, by meaning or position, acquires importance—*e.g.*, Lord, Name, great—occasionally, when no other solution presents itself, has two minims allotted to it :

I call with my | whole | heart. ||

(8.) There are in most languages certain words (known as enclitics) which, possessing no accent proper of their own, sometimes acquire accent through the demands of rhythm or sense. The English words 'into' and 'unto,' so ubiquitous in the Psalms, are typical enclitics. They have no accent proper, though they frequently have to carry one by their position in a sentence; and no universally accepted law seems to exist as to which syllable acquires the accent. The best authorities, however, seem agreed (and the Editors have followed their ruling) that when these two words are preceded by a *weak* syllable they become trochaic (— ♪) :

Sing praises unto the Lord,

when preceded by a *strong* syllable, however, they become iambic (♪ —) :

Sing praise untó the Lord.

In accordance with this principle it will be found that the first verse sung at Mattins has been pointed :

O come let us | sing un-to the | Lord. ||

Hitherto the Verse has been regarded as a fixed unit from which to work, and the colon as a fixed point dividing that unit into two halves. The verse has been taken to embody the parallelism characteristic of Hebrew poetry, and the colon to mark the *cæsura*, *i.e.*, the hinge dividing and uniting the two-fold idea. The Editors have not felt themselves bound to conform to this formula. The structure of Hebrew poetry and the idiosyncrasies of 17th-century punctuation are undoubtedly matters of great interest to scholars; but it is unreasonable to demand that reverence for them should persist to the point of distorting the English language in chanting, and obscuring, or even destroying, the true meaning of the words. Moreover, no less a scholar than Bishop Westcott set the example, in his *Paragraph Psalter*, of combining verses, so that two might be sung to one single-chant; and another great scholar, Dr. S. R. Driver,\* makes it clear that in the matter of parallelism and its corresponding punctuation the original translators were in innumerable instances quite at variance with the intentions of the Psalmist. The three sections following (9, 10, and 11) will give characteristic cases in which the Editors have broken away from normal use.

(9.) In a few cases verses of great length have been pointed so that they will require a complete double-chant :

Break their teeth O | God . in their | mouths ; ||  
smite the | jawbones . of the | lions . O | Lord : ||  
let them fall away like water that | runneth a- | pace ; ||  
and when they shoot their arrows, | let them be | rooted |  
out. ||

(An explanation of the figure <sup>3</sup> is given on page 888.)

\* The Prayer-Book version of the Psalms (Clarendon Press).

Occasionally, when (according to Dr. Driver) it seems desirable in order to preserve the original intention, a long verse has been divided in other ways. The following example shows how, when three sections of a double-chant are required by one verse, the fourth section is allotted to a short verse :

Out of Sion hath God appeared in | perfect | beauty : ||  
 Our God shall | come . and shall | not keep | silence. ||  
 There shall go before him a con- | suming | fire, ||  
 and a mighty tempest shall be | stirred up | round a- |  
 bout him. ||

(10.) In a very large number of cases two verses have been so pointed that they can be sung to one single-chant. This stratagem, having (as was pointed out above) the sanction and authority of Bishop Westcott behind it, has been resorted to without hesitation wherever by reason of the structure of the English, any other pointing seemed to be stilted and unnatural :

Consider my complaint ; for I am | brought . very | low. ||  
 O deliver me from my persecutors ; | for they | are too |  
 strong . for me. ||  
 Lord, now lettest thou thy servant depart in peace, ac- |  
 cording . to thy | word : ||  
 For mine | eyes have | seen thy sal- | vation. ||

(11.) The colon has been restored to its use as a mark of punctuation pure and simple ; it therefore no longer indicates to the singer any coincidence with the double-bar of a chant, such coincidence being invariably indicated by a double-bar in the text :

My knees are | weak through | fasting, ||  
 my flesh is dried | up for | want of | fatness. ||

It has been retained where, according to Dr. Driver, it is the true punctuation-mark, and this will, of course, generally be found to be the customary place ; but occasionally this is not the case :

Thou | art my | King ||  
 O | God : send | help unto | Jacob. ||

(12.) It has become customary, owing to the importance hitherto accorded to the colon to make a break (or breathing-space) after the first half of a single chant, even where the sense of the words and the flow of the melody do not demand or justify it. This custom leads to an unnecessary rigidity of phrasing, and the Editors have, in a good many cases, so pointed the words that no break should be made and no breath taken\* :

O hold thou | up my | goings ||  
 in thy | paths . that my | footsteps | slip not. ||  
 Thou shalt | break the | ships ||  
 of the | sea | through the . east- | wind. ||  
 I have applied my heart to ful- | fil thy | statutes ||  
 always, | even | unto the | end. ||  
 Turn again then | unto thy | rest ||  
 O my | soul . for the | Lord . hath re- | warded . thee. ||

(13.) The melodic bars of a chant, that is to say the bars which normally contain two minims, are obviously in duple time. When more than two syllables fall to the two minims a subdivision into smaller notes takes place. Hitherto this subdivision has always preserved the duple time, and has taken such forms as :



\* Such verses are marked, throughout the Psalter, with a sign of warning (†), and in the majority of cases an alternative version is printed in a foot note.





Praise him sun and moon : \* praise him all ye | stars and |  
light. ||  
Praise him all ye heavens, and ye | waters that . are a- |  
bove the | heavens. ||

The pace should be that of a calm and unburied reading of the words, not only during the recitation, but throughout the melodic portions. It is only by insistence on care and deliberation that some verses can be sung at all without a relapse into that distortion of our mother-tongue which has brought such discredit to the Anglican Chant. No choir should find any difficulty, if the Choirmaster will first recite to them (and then make them recite themselves) in a perfectly natural rhythm any verse that appears difficult owing to the number of syllables either on a melodic note (*a*), or on a final semibreve (*b*):

- (a) Reward them ac- | cording . to their | deeds, ||  
and according to the | wickedness . of their | own in- |  
ventions. ||  
(b) I will magnify thee O Lord, for thou hast | set me | up, ||  
and not | made my | foes to | triumph . over me. ||

(2.) The following examples of triplets will illustrate the methods of adapting chants to their use:

- (a) The *primary triplet*—i.e., when the figure <sup>3</sup> occurs over the first of three syllables in a bar.

In its simplest form it needs no explanation beyond the fact that the first of the two minims is repeated:

NARES.

And he hath } <sup>3</sup> song in my | mouth, || even a | thanks-giving : unto our | God. ||  
put a new }

If a chant contains crotchets in the first half of the bar (in *any* part) they become minims: if in the second half, they remain crotchets (that is to say, they remain halves of a minim, the minim itself being the last of a triplet of minims):

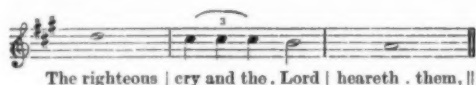
BATTISHILL (1st half).

The voice of } <sup>3</sup> breaketh the } cedar- } || Yea the } <sup>3</sup> breaketh the } cedars . of | Libanus. ||  
the Lord } trees ; } Lord }

The sorrows } | heart . are en- | larged : || O } bring thou . me } out of my | troubles. ||  
of my }

\* It must be distinctly understood that the reciting-note, although always written as a semibreve, should not always have the time-value of such: e.g., good chanter will instinctively, in the above two examples, sing 'Yea the Lord' as a triplet, and 'O' as a minim.

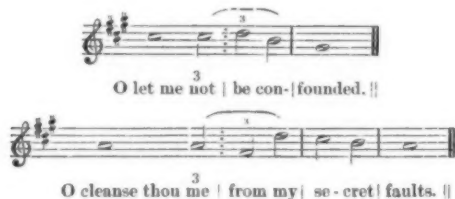
The rules concerning the triplet are in reality nothing new, for there have always been, in all Psalters, instances where three equal syllables have to be sung to one minim, and the singers have intuitively made that minim into a triplet of crotchets:



Equally intuitively the tenors and basses, being already provided with two crotchets, have repeated the first crotchet in exactly the same way as singers are now asked to repeat the first minim. For any choir, without special ability or training, would sing the above verse as follows:



- (b) The *secondary triplet* (i.e., when the figure <sup>3</sup> is placed over the last syllable of the recitation is, in its simplest form, as free from difficulty as the primary triplet. It means, in effect, that the singer 'poises' in that last syllable, giving it a *slight* accent and hurrying the two minims that follow just enough to convert all three into a triplet. No singer could find the following examples difficult to sing:

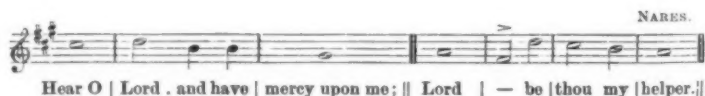


[It will be seen that a secondary triplet merely means that the verse must be sung exactly as if the triplet were not there, but with the accent on the *last* word of the recitation instead of on the *first* word of the following bar, and the whole a *little* quicker.]

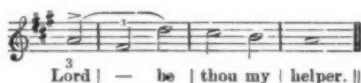
In a few cases the recitation will be found to consist of one word only, and that word marked with the secondary triplet sign. Two examples of such verses, with illustrations of the exact difference which the figure <sup>3</sup> asks for, should dissipate any apprehension of confusion. The verse

Hear O | Lord . and have | mercy up-on me ; ||  
Lord | — be | thou my | helper, ||

would normally be sung with a long semibreve A to the word 'Lord,' then an *accented* F<sup>♯</sup>, then a normal finish:



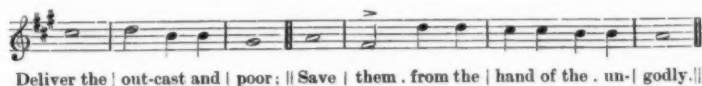
The singers are merely asked, by the figure <sup>3</sup>, to make the A a little shorter, and then to go straight on without accenting the F<sup>♯</sup>:



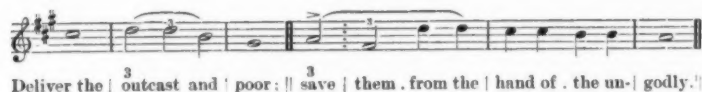
Again, in such a verse as :

Deliver the | out-cast and | poor ; ||  
Save | them . from the | hand of . the un- | godly , ||

the accents on 'cast' and 'them,' as normally sung, are obviously undesirable :



These undesirable accents are eliminated, the former by a primary, the latter by a secondary triplet :



Occasionally the minims of a secondary triplet, like those of a primary one, have more than one syllable allotted to them :

The King's daughter is all glorious within ; \* her clothing |  
is of . wrought | gold . ||

sung in the ordinary way (*i.e.*, without any figure <sup>3</sup>), an accent would fall on the word 'is': the secondary triplet means that the strong accent should fall on 'clo,' and the word 'is' should be unaccented.

The one and only 'special case' is where a dotted minim with a crotchet take the place of the usual semibreve of the recitation. In such a case (as with all dotted minims at any place in the chant) the dot is to be treated as a crotchet. Thus :



The following is an example of a verse with two secondary triplets applied to this chant :



Then shall | <sup>3</sup>come | out of | Egypt : || { the Morians' | <sup>3</sup>stretch | out her | hands . unto | God . ||

For some of the above examples two of the most difficult chants that could be found have been used (Battishill and Heathcote). Both of them contain so many crotchets that they have almost fallen out of general use. If, however, chants with no crotchets, or with very few, are chosen until the choir has accustomed itself to the use of the triplet, the Editors cannot believe—since their own experience gives the lie to such a belief—that the innovation will present any unreasonable embarrassment.

## HOLST'S CHORAL SYMPHONY

BY HARVEY GRACE

The title of Holst's new work\* at once rouses interest. A composer does not use the word 'First' thus on a title-page without an eye to the future. Every orchestral composer of importance sooner or later writes a symphony; it is natural that Holst, with his strong choral leanings, should open his innings as a symphonist with a choral example.

It might reasonably be said that the 'First' has another and wider significance. For, when one goes into the matter, how many real choral symphonies are there? Beethoven's is an orchestral symphony with a choral section tacked on—to its detriment, some critics hold. And the few examples subsequently produced under the title might as fairly be called choral works with an unusually important part for orchestra. In other words, the composers have written the choral portion as if for an oratorio or cantata. But surely a genuine choral symphony would treat the vocal forces as a component part of the ensemble. There would be little room for the customary 'fat' for the choir in the shape of long sections in which a fragment of the text is discussed—perhaps 'worried' would be a better word—by all the parts over and over again. Florid writing is also more or less ruled out, because the utmost a group of singers can manage in this way can be done immeasurably better by their colleagues in the orchestra. And, just as no orchestral work would contain a long section for strings, wood-wind, or brass alone, so in a true choral symphony a lengthy *a cappella* section would be out of place. These remarks are prompted by the way in which this Holst work lives up to its title in regard to structure, distribution of interest, and, not least, the treatment of the voices. \*

Here it might be well to dispose of a point that will at once suggest itself to readers in connection with the choral part. How is the text affected? Will not the treatment of the choir as a mere member of the orchestral family tend to reduce the importance of the words, and so depreciate the very *fons et origo* of the whole composition? The answer is easy: this Symphony of Holst's gives the text the best of chances. There is very little repetition of words, and none of the treatment of the all-too-familiar type that is hit off in the 'Bill, give me that spike' parody. Moreover, in a very large proportion of the work all the voices are singing the same words, and in notes of the same value. When to these aids to clarity is added Holst's customary and scrupulous regard for verbal accentuation, it will be seen that if the text is not both audible and significant, it will not be the composer's fault. Nor is this effect of verbal naturalness achieved at the cost of the music. Although the vocal writing is mainly diatonic, often slight in texture and simple to the eye, it is of great rhythmic variety and interest. One has an

impression that Holst has simply (and rightly) regarded the singers as a group of wind instruments, and has assigned to them the job that they alone can tackle—i.e., the delivery of the text in a musical idiom most suitable to it and them. In theory, of course, this is what all choral writers set out to do, but in actual practice the purely musical interest and the conventions of choral-writing are too strong for them.

The work is in the usual four movements, the first being ushered in by a slow Prelude corresponding to the *Adagio* of many classical symphonies. The words are from various poems of Keats, and an excellent 'book' they make, being well-contrasted, singable, understandable, and very apt for musical setting. Not often does fine poetry so amply meet the composer's requirements. The selection is wide and ingenious, and its details are here set forth for the benefit of readers who wish to hunt up the passages in their Keats. The Prelude, called 'Invocation to Pan,' draws on 'Endymion' for the first and last stanzas of the chorus in which the shepherds of Latmos invoke Pan. The first movement proper is a 'Song and Bacchanal,' and has for text some extracts from the 'roundelay' that occurs later in the poem. The slow movement takes the 'Ode on a Grecian Urn' intact. (What magical and familiar lines meet one here! 'Heard melodies are sweet, but those unheard Are sweeter; therefore, ye soft pipes, play on . . . 'Beauty is truth, truth beauty,—that is all ye know on earth—'). The *Scherzo* uses most of the poem called 'Fancy' ('Ever let the fancy roam'), and the well-known 'Folly's Song' ('When wedding fiddles are a-playing, Huzza for Folly-O!'), one of the short pieces headed 'Extracts from an Opera.' For the *Finale* the composer takes the first stanza of the 'Spirit Song' ('Spirit here that reignest'), the first four lines of the 'Hymn to Apollo' ('God of the golden bow'), and the main part of the 'Ode to Apollo.' It is worth noting that he omits the last two lines of the following verse:

Here Homer with his nervous arms  
Strikes the twanging harp of war,  
And even the western splendour warms,  
While the trumpets sound afar:  
But, what creates the most intense surprise,  
His soul looks out through renovated eyes,

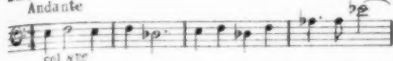
—a dreadful lapse on Keats's part that creates the most intense surprise until we remember that his mighty subject also nodded at times. (Yet there is nothing wrong with 'intense' or 'surprise' as poetical diction. Perhaps their combination has become cheapened in conversation, like 'awfully,' and other over-worked epithets.)

A detailed analysis of the Symphony would be useless without a prohibitive amount of illustration. Moreover, some of the finest passages do not lend themselves to quotation. It must suffice to give a brief description of each movement, with a few extracts of the kind that suffer least by removal from their context.

\* First Choral Symphony, composed for the Leeds Festival (Novello). First performance, October 7.

Unusually prolonged and daringly-treated pedal points, and various kinds of *ostinato*, play an important rôle throughout, and the Prelude gives us a striking example of each. It opens with this theme:

Ex. 1  
Andante

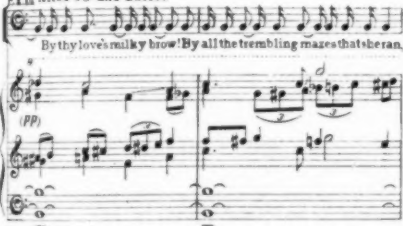


delivered against the note B held by the double-basses (divided) and violas. The pedal B persists during twenty-three bars, during which Ex. 1 is heard continuously struggling up through different keys; the bass then descends to F sharp, where it sits for a further nineteen bars, returning to the B for the remaining eight bars of the movement. The first of these pedal points is doubled by the altos and basses, delivering the text *pp*, *sotto voce*, while the remaining strings gradually steal up from the low B to the heights. During the latter part of the Prelude the voices are engaged with modifications of Ex. 1, which thus forms the basis of the whole movement.

Here are a few typical bars, at the point where the pedal changes from B to F sharp:

(4-72)

Ex. 1a Altos & Basses



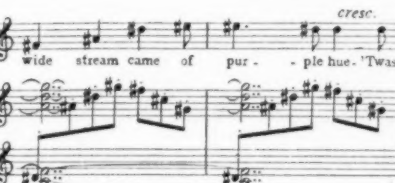
(The second half of the *ostinato* theme is seen in the underpart of the middle stave of the accompaniment, in Ex. 1a.)

The Prelude ends *ppp*, after a climax. Judging from the score it should create a striking atmosphere of awe and expectancy.

The 'Song and Bacchanal' begins with a free melody for viola solo, *rubato*, *senza misura*, accompanied by occasional low, quiet triads of E minor, F, and G, the soprano soloist alternating with the viola in snatches of modal melody. The first violins then take over the viola melody, carry it up, and lead into an *Allegretto* section in which the approach of 'Bacchus and his crew' is heralded. This brings on two characteristic themes in 7-8 time, the quaver figure (played by glockenspiel) and the dancing chords of fourths at the word 'crew':

Allegretto  $\text{♩} = 104$

Ex. 2 *sempre p e leggiero*



The latter plays an important part during the Bacchanal, and, in augmented form, is alluded to in the *maestoso* section, which begins the closing part of the movement. The reader will remember a similarly startling use of 5-4 time for dance purposes in 'The Hymn of Jesus.' And here it may be said that 5-4 and 7-8 times are liberally used. Bars of the former frequently occur in alternation with bars of 4-4, which is of course another way of expressing 9-4. Much argument has been spent on the question as to whether, strictly speaking, there is such a time as 5-4, many musicians holding that it can never be more than a compound of 2 and 3. Holst appears to take this view, if we may judge from the fact that in all such cases he shows whether the bar is to be regarded as 2 + 3 or 3 + 2. Where alternations of 5-4 and 4-4 occur, the time-signatures of both are used at the beginning of the movement, a bold figure 4 or 5 in a circle being placed over the alternating bars. The effect looks more complicated than it actually is. Perhaps the most beautiful rhythm is that used for several pages in the *Finale*, where there is a scheme of 3 + 2, 4, and 2 + 3, the actual sequence being determined by the verbal accent.



The close of the Bacchanal is quoted for several reasons:

Ex 3

*fff (sempre accel.)*

Bac - chus! Bac - chus!

*fff (sempre accel.)*

*cresc. ff*

Bac - chus! Bac - chus!

*p cresc. ff*

*fff*

Note how the plain triad of the choir has an emphatic seventh below in the orchestra. There are many passages in which simple vocal harmony occurs over a strongly dissonant bass — often taking on a new and strange character as a result. The rhythmic effect here is worth attention. The time is 7-8, and as a result of the *accelerando* in the preceding page, the pace at the first 'Bacchus' would be about  $\text{♩} = 100$ . In order to realise the rhythmic frenzy, let the reader play the passage *sempre accel.* Those explosive shouts (with an almost breathless effect produced by the rhythm) are surely far more Bacchanalian than yards of elaborate and chromatic polyphony. Even the *piano* opening and *cres.* of the final 'Bacchus,' though a not uncommon musical device, is in the picture, with its suggestion of exhausted devotees starting a last 'one more altogether,' and having to make an effort to bring it off.

The slow movement is based largely on a double-pedal CC and G over which quietly rise fifths—G, D, A, and E, leading to alternating quaver chords of A minor and G sharp minor. The voices are divided a good deal in this movement, and the difficulties lie in notes rather than rhythm. They are not forbidding, however, for the pace is slow, and the dissonances are easily approached, and noted in such a way as to bother the singers as little as possible. With its slender orchestral demands (it can be done with strings, two flutes, one oboe, two clarinets, two bassoons, two horns, drums, and harp) this Ode should be well within the power of any good small choir. Its frequent pungencies are well balanced by passages of delicate beauty that make an instant appeal.

Each of the movements so far has had some special characteristic in material or rhythm. The Prelude was based entirely on two pedal points; the Song was modal and rhapsodical, and the Bacchanal largely concerned with a dance figure of chords built in fourths and in 7-8 time; the slow movement made most of its effect by superimposed fifths, pedal points, and suggestions of polytonality. The *Scherzo* takes up and develops this last device, chiefly by a combination, or rapid alternation, of the tonalities of C major and C sharp minor (the latter usually noted as D flat, E natural, and A flat):

Ex 4

$\text{♩} = 160$

And the en - joy-ing of the Spring

Spring fades

And the en - joy-ing of the

*pp*

*pp*

There is a touch of this oscillation between two adjacent keys in the choir's opening phrase:

Ex 5 ( $\text{♩} = 160$ )

Sopranos

*mf*

Ev-er let the Fan-cy roam.

Plea - sure nev - er is at home.

The chorus is kept busy with quaver movement, *pp*, largely in unison, until this striking bit of descriptive choral writing:

Ex 6

*pp*

When the Night doth meet the Noon In a dark con -

*pp*

*cresc.*

-spir - a - cy To ban-ish E-ven from her sky.

*cresc.*

The four-part chord of the sopranos and altos is held for a few bars while the tenors carry on the same, and is then taken over softly by the orchestra for a further five bars, while a more deliberately-moving passage by the voices prepares the way for some very attractive pages in which the singers deliver a simple, tripping tune, accompanied by sixths over a pedal point. I quote the opening of this, by the sopranos:

Ex. 7

*legiero*  
She will bring thee, all to-geth-er, All de-lights of

sum-mer wea-ther; All the buds and bells of

May From dew-y sward or thor-ny spray; All the

The theme is taken up by all the voices in turn, and there are some delightful sudden transitions to B flat and A flat. A brief return to the C-C sharp minor passage that occurred earlier leads, after a moment of hushed suspense, into the completest of contrasts, 'Folly's Song.' This is a riotous affair over a ground bass of three notes, delivered (after the first two bars) in fifths:

Ex. 8

and cloud-ward soar.

and cloud-ward soar.

*ff pesante*

Tenors *ff* Full Chorus  
When wed-ding

fiddles are a-play-ing, Huz-za for fol-ly O! And when

*non legato*

'Three blind mice'? Why not, in so irresponsible a connection? And after all, it may be a mere coincidence. The fun is kept up with increasing gusto until a few final 'Huzzas' bring on a final orchestral *presto*, in which a little figure that has already been used a good deal (see Ex. 4) is dealt with further, and in more than one key at a time, as will be seen:

Ex. 9

The *Scherzo* ends *pppp* with a final reference to the C-C sharp minor chords:

Ex. 10

*lunga*

*pp* *lunga* *pppp*

This movement may be performed as an orchestral piece—and one may safely predict that it will often be so played. The voice parts are all in the orchestral texture with the exception of four bars which, in the absence of a choir, are to be played by a string quartet.

The *Finale* starts in Holstian manner with the soprano soloist, unaccompanied, singing the opening stanza to a modal tune, the chorus entering immediately afterwards.

The mood generally is quiet. The one central climax is at the close of the passage referring to Shakespeare (voice parts only, until final bar):

Ex 11

And each vi-brates the string That with its ty-rant  
tem-per best ac-cords, While from their  
Mas-ter's lips pour forth the in-spir-ing words.

Orch.

After the austere—even bleak—harmonies of much of the Symphony the augmented sixth at 'accords' comes almost as a shock. To some it will be a welcome touch of familiar richness; to others a descent into commonplace. The last bar of Ex. 11 gives another example of a crashing dissonant orchestral bass to the plain chord of the chorus.

I had marked several beautiful, quiet passages for quotation, but space will allow of no more than a few bars of vocal writing that are, perhaps, nothing when played. Their curious mellow beauty can be revealed only by voices:

Tales and golden his-tories Of  
heaven and its mys-ter-ies

Orch.

The close of the Symphony, in which the altos and second basses only are heard, is another example of the same kind of magic simplicity. There is no lack of this kind of music in the work. Indeed, although the whirling pace of the *Scherzo*, the tingling brilliance of the orchestral part in the *Bacchanal*, and the occasional shattering climaxes,

are the elements that strike one at a first perusal of the score, the main impression left by greater familiarity is rather one of remote beauty, mostly of an archaic, pastoral type.

All the movements may be performed separately, and the first is complete without the Prelude. The orchestra employed is modest for these days, and as a good many instruments are 'cued in,' it can be reduced to a small force. The choir may be large or fairly small, but it must be alert. Singers have by now pretty well conquered the difficulties of chromaticism. Holst here, even more than in 'The Hymn of Jesus' and the 'Ode to Death,' gives them a fresh set of hurdles in the shape of fluid shifting rhythms, and a harmonic system that largely discards thirds and sixths for fourths, fifths, and sevenths.

That both singers and hearers find this idiom difficult to grasp was shown at Gloucester recently, when Holst's eight-part 'Evening Watch' seems to have given some uncomfortable moments to all concerned. It may be that, for the present at all events, the difficulties are accentuated in an unaccompanied work (such as 'The Evening Watch') because of the impossibility of obtaining a firm foundation. Alone among instruments, the human voice weakens as it descends, and as eight-part work mainly confines the second basses to the weakest part of their compass, the superstructure (especially when new in idiom) must have its tottering moments. Moreover, an insecure bass may easily produce harmonic implications other than those intended by the composer.

In 'The Hymn of Jesus' Holst opened up a new path in choral writing. In the 'Ode to Death,' 'The Evening Watch,' and, above all, in this 'Choral' Symphony, he has gone a good way along that path. It is, I believe, one that will bear little fruit in unaccompanied writing, for several reasons, one of which is given above. Its frequent austerity and ambiguity seem to call for the balance and contrast of orchestral colour, and, above all, it needs a foundation of the firmness and depth that only instruments can supply.

Holst has a way of writing not for performed abilities, but for their potentialities. There is no composer to-day with a surer instinct and knowledge of what 'comes off.' However widely opinions may differ as to the actual success of his dashes into opera, orchestral suite, and choralism, nobody can deny their brilliance, nor the attractiveness that lies in their strange—even baffling—mixture of the hazardous and the calculated. Baffling, because the more we see of the Holst of the past few years, the harder it becomes to distinguish between the hazard and the calculation. Perhaps, after all, there is no hazard. It is reasonable to suppose that a composer with Holst's uncanny instinct for effect may do apparently daring things without 'chancing his arm.' We may expect the Leeds Choir to prove this to be the case with the Symphony. If so, the 'First' on the title-page will excite lively anticipations.



## A TALK ON PIANOFORTE PLAYING

By I. PHILIPP

*(Professor at the Conservatoire)*

When the technique of the pianoforte is mastered, the pianist finds before him a boundless field of action: interpretation. If technique is the result of steady and intelligent work—a gift for music in itself, by the way, is not sufficient—then artistic interpretation is the blend of thought and feeling, good taste, simplicity and knowledge. To interpret effectively, however, the fingers must not be continually dreading the difficulties that arise at each page of the music. To play the notes correctly is a small matter; one must be sufficiently accomplished to master the most arduous technical problems. It is possible to read 'between the lines,' to interpret the author's thought. Consequently technique and virtuosity are both necessary. This does not mean that a man is an artist because he possesses a brilliant technique. But to acquire this technique—if he would be capable of artistic interpretation—is indispensable.

The pianoforte is the one instrument capable of producing at the same time melody, harmony, and polyphonic problems and complexities; it is the favourite instrument of the great masters. Consequently the pianist ought to be the one instrumentalist who interprets with the utmost purity. Unfortunately this is not the case. Violinists, such as Kreisler, Thibaud, Huberman, Heifetz, and others, play religiously what the composer\* has written: pianists (most of them, at all events) do the very opposite. The composer is nothing—the pianist allows himself every liberty. I have often wondered why this is so. I suppose it is because pianists, accustomed to playing always alone, show a tendency to exaggerate everything, and frequently to give rein to that which, with somewhat naïve vanity and presumption, even the youngest call their personality. And this is often accompanied by gestures and bodily movements, exaggeratedly sportive tricks and mannerisms. All the same, how one would like to see a little simplicity, a little modesty in this small world of artists!

The pianoforte is not in itself a singing instrument. Its *legato* compared with the *legato* of the human voice, or of a violin, for instance, is simply approximate. And yet the correct and expressive interpretation of a melodic part depends solely on a fine *legato*. We ought to approach as nearly as possible the *legato* of the violin or of song. It is a mistake to imagine that the quality of the sound depends on the perfection of the instrument used. This is not so. Each player has a sound of his own. No one privileged to hear Anton Rubinstein, or Busoni, can have forgotten the extraordinary variety of sound these artists of genius obtained from their instrument. Listen to

a Paderewski or a Rosenthal, and you will at once note the striking difference in sonority between these masters of the pianoforte.

There is no difference in the sound of a *single* note on the pianoforte, whether played by a child or by an artist, for in itself the note has no expressive value. On all other instruments, with the exception of the organ, a note may be modified once it is given out, and it is this modification that is interesting, seeing that it permits at once of an expressive nuance. In the case of the pianoforte, we have to prepare the sound before striking the key. This it is that mainly constitutes the art of the pianist. Once the key is struck, it cannot be corrected by any amount of bodily or manual contortions. In the relation of one note to another must the pianist endeavour to find expression and contrast.

Everything plays an important part in the quality of sound obtained by a great pianist: suppleness of arms, freedom of movement, conformation of the hand, delicacy of touch, breadth or slenderness of finger-tips, the meditative or the impulsive temperament of the musician. Gradation and variety of sound presents one of the greatest difficulties in pianoforte playing. In spite of every natural faculty: suppleness of arms, perfect hands, broad fingers, only constant practice (and that of the most painstaking kind) will develop that quality which alone produces the endless discriminations needed for complete musical expression. One has not always at his disposal a perfect instrument, and the problem is to produce a fine sound from an instrument of too heavy or too light a touch, or from one whose mechanism generally is not sufficiently responsive. The pianist must be so skilful as to modify his playing instantaneously. Indeed, this perfect mastery of the keyboard is somewhat rare. A good instrument responds to the most delicate touch. One may vary the emphasis or pressure endlessly, obtain every contrast of nuance, and pass with like facility from the most powerful *ff* to the most mysterious *pp*.

Sound, then, may be modified beneath the controlled action of the fingers; it may be either full of energy or lingeringly tender. Manifestly a different sound is produced according as the hand is short and thick, long and slender, bony and brutal. The spirit of observation, however, aided by untiring and concentrated application, can refine even an unsuitable hand. Nor must we expect from a pianoforte more than it is capable of giving. Our modern instruments are extraordinarily adequate for the largest concert rooms. To play louder than one's means allow is to prevent the sound from expanding.

A singer who shouts cannot be heard so well as one who uses only the natural volume of his voice: the sound is less vibrant and lacks intensity. If one gives way to a sort of impulse which some call temperament, as above mentioned, then he is 'hammering upon'—not playing—the pianoforte.

\* Bach, Mozart, Beethoven, Schubert, Mendelssohn, Saint-Saëns, Brahms, all of them pianists, have written masterpieces of music for the violin.

Just as the violinist modifies his strokes, so the pianist should modify his articulation. But above all should the body and arms be supple and free, the hands lightly held. And yet the fingers must be kept firm. Slow playing that is prolonged affords perfect accuracy of execution. This is the ideal of every performer, just as lack of accuracy fills him with despair. 'Work slowly,' Saint-Saëns was wont to say, 'then more slowly, and finally *very slowly*.'

But this slow playing should not be practised constantly. Changes of accents, rhythmic modifications, modifications of sound from *ff* to *pp* with the intermediate nuances of *mf*, *mp*, and *p*, will give one speed, so that intelligent and thoughtful practice results in both *tone* and *rapidity*. The slower the practice, the more one should articulate (without violence, of course), by 'kneading' the keyboard, so to speak. The faster one plays, the less he should articulate. It must be possible to play any technical passage faster than the time stated. Technique must be controlled if one would play musically. Scale and arpeggio practice—with both the C and the regular fingering—is absolutely necessary. It is good to do this rhythmically, with every possible nuance, in thirds, sixths, with crossed hands, one hand *piano*, the other *forte*, one *staccato* and the other *legato*.

The correct and skilful use of the pedal is of the utmost importance as regards sound. The pedal gives on the one hand force and dash, expansion and amplitude; on the other, sweetness, charm, and tenderness; whereas the wrong use of the pedal unfortunately results in destroying clearness, blurring the melody, and disturbing the harmony.

The pedal has been called the soul of the piano-forte, and there is some element of truth in the claim. The 'loud' pedal alone, the 'soft' pedal (*una corda*) alone, or both used together, afford a variety of nuances which a talented pianist can obtain.

Perfect pedalling depends on sensitiveness of the ear, on good taste, on true musical talent. As a rule it may be stated that, when the playing is no longer clear and distinct, there is too much pedal. Its use is so closely connected with the work that is being interpreted, with the personality of the player, with the perfection of the instrument, that it is difficult to lay down absolute rules. Many books have been written dealing with the method of using the pedal, but the theories they advocate are upset by one's first platform experience. However one may use the pedal, it must not become something to conceal one's own indifferent playing, a *cache-misère*, as my own master was in the habit of saying. . . .

(Authorised translation by Fred Rothwell.)

The Civil Service Choir and its conductor, Mr. Rutland Boughton, invite British composers to submit short unaccompanied choral compositions (*unpublished*) with a view to performance by the Choir. MSS. should reach Mr. Boughton not later than October 24. Works should not take longer than seven minutes in performance. Stamped addressed envelope should be enclosed for return. Success will be determined by merit, not by reputation of composer.

## THE PERFORMER AND HIS AUDIENCE: SOME PSYCHOLOGICAL FACTS

By A. E. F. DICKINSON

The relations between a performer and his audience are mainly unconscious and therefore likely to escape notice. Any performer will, of course, tell you that his audiences have been 'warmer' on some occasions than on others; but he probably does not think much about it, still less does he realise that he generally gets the kind of audience he deserves, by the programme he provides and the form in which he arranges and advertises it. Yet a little insight into the facts would show him, not only that an audience may vary in quality as well as in quantity, but also that it is in his power to organize his audience in certain important directions, and that by exercising or neglecting this privilege he has himself to thank or blame for the atmosphere he finds at any concert. Let us probe the matter for him.

First, if we are to understand audiences, we must appreciate the difference between a chance crowd and an organized gathering. In either we can observe a common object of interest, a common feeling in regard to it, and some degree of influence between the members of the gathering; for these are the conditions of the most elementary crowd-life. But in a crowd collected by chance the common interest will vanish as quickly as it has arisen; the feelings of which the crowd is capable will be of the more coarse or primitive kind; and there will be little reciprocal influence between one individual and another. In an organized group the common interest will be well defined; the general feeling in regard to it may be equally well defined and therefore exhibit the most refined sentiments, so that there may be close sympathy between one member and another; and in consequence the whole general purpose of such a group will be solid and continuous and, in short, significant.

At a concert there are two possible common interests—the music and the performer. Assuming that the performer cannot help himself to any degree, we are left with the music. A programme likely to draw an audience already united in feeling will be a psychological success, and an artistic success, because, *pace* Mr. Clive Bell, a performer cannot live by art alone but by the response which he feels in his audience. And a programme unlikely to draw a united audience is, so far as it goes, a failure. This suggests at once a distinction of programmes according to the unity they present. We may divide them into three groups: the one-composer recital; the programme of extreme variety; and the average concert which falls between these extremes. We are now clear of our general principles and can afford to be more concrete.

The one-man programme is common enough to need no instances. Anybody attracted by such a programme will be far more willing than the average listener to concentrate his attention. And while a few will attend, say, a Wolf recital for the purely

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intellectual purpose of widening their musical knowledge, most people will be drawn there by an *emotional* interest, centring round Wolf's personality, with a reflected sympathy for the performer who shares their enthusiasm for the composer. They will therefore come with a definite feeling in common, which feeling will be defined still more when it finds its most complete expression in the music. It is likely, moreover, that such an audience will quickly become aware of a common spirit amongst its members, and thus the enthusiasm of every listener will be intensified by the consciousness that it is shared—and all this may happen before the concert has begun. If this be true of a Wolf recital, much more will it apply to music by a really established composer like Beethoven. (I select Beethoven because until recently he was invariably chosen to represent music by writers on non-musical subjects, and is therefore very commonly assumed to be *the* composer among composers.) A composer of limited vision will draw an audience of like nature; but a really great composer will bring together a body of people united by a solid block of common feeling, enriched by wide differences of opinion on music and life in general. Further, a Beethoven audience will surely feel more enthusiasm from the consciousness that so many other music-lovers, past and present, could share their enjoyment. Finally, we may note that a performer will work up an enthusiasm for a particular composer most when he makes a habit of playing that composer. When he gives a one-man recital only on occasion, the probability is that some will come for the interpretation rather than the music. For example, we hear a singer we like in a Mozart opera and want to hear what he makes of *Lieder*, say Brahms, or of our favourite composer, should a recital of his works be given. Or again, we are in an anti-Beethoven period and, feeling we miss so much, go to see if Kussewitzky, the conductor who inspires us most, can restore for us life in the old dog. In such instances the common interest is not the music but its performance, and as the latter must be unknowable until it is given, it is not worth considering. On the other hand, when Mr. Samuel gives a week of Bach annually in London, every one knows he is not airing his interpretative powers but simply preaching the gospel of John Sebastian Bach for its own sake. And people come to those recitals for Bach, first and foremost, and for Samuel only because of his genius for presenting Bach without *obtruding* his own personality. At any rate, the present writer has joined no musical audiences more closely united in purpose than those which greet Mr. Samuel at those Bach recitals.

Next we may take the average programme, in which there is enough of one or more composers to constitute some common interest in a potential audience, but a certain variety is aimed at in order to catch more people. The mere step from one composer to two may often be a wide step in the direction of variety. Bach-Liszt, the subject of a recital (one of six) given by Moiseiwitsch some

years ago, is an instance. Those who like Liszt must surely find Bach unromantic, and those who like Bach must hate Liszt, except in so far as Bach anticipated the modern extravagances exploited by Liszt. Similarly, Mr. Samuel's recitals of X. and British composers, X. being a 'classic' and therefore generally a German composer. The opposition of the British and German characters is pretty strong. On the other hand, it is quite possible to present the same general feeling through the mouths of different composers: for example, a recital of Elizabethan music, or of *Lieder*, or of the German classical school (Bach-Beethoven-Brahms, a programme given by Miss Hess and others). Such programmes will organize some common mode of feeling in the audiences they attract, though less definitely than the one-man programme, and there will be less reciprocal influence between individual members. They are, however, a practical compromise, for it may take some time to work up an audience for a one-composer recital.

Thirdly, there is the programme in which variety is the chief thing. Here there is of necessity no common object of interest, for the performer is out to please everybody—that is, nobody. Song-recitals are the most obvious instance. Singers may avoid even a 'group' by one composer—perhaps because they feel that no English composer is a 'classic' yet (although Miss Silk and others are doing their best for Dowland and the rest), and that songs in a foreign language or in a translation will not go down, even if they are by Schubert or Mozart. Anyhow, the result is that the general enthusiasm, if any, is spasmodic and aroused by the performance, not the music. The classic-lover will not be content with one Schubert item, especially if it is sandwiched between 'some awful modern composer' and (shall we say?) Edward German; and the devotee of Roger Quilter will not enjoy the Duparc and Holst. Contrast this phantasmagoria, in which every number cuts the other out like the stories in a magazine, with the variety of a Bach programme where every difference of mood serves only to enhance the impression of unity conveyed by a big personality.

A word about the form in which the concert is advertised. On the view maintained in this article, the ideal must be to suggest unity first and variety second. Also, a performer should realise that an appeal to an established classic will arouse very much wider interest than a mention of English composers. An enlightened patriotism takes time to develop itself, and we cannot be surprised that there has been no national movement in music in a country whose best material is to be found in the till recently unexplored mines of Byrd and his contemporaries, or amongst the equally unestablished products of the last thirty years. And on the musical side 'English composers' will not necessarily suggest unity to thoughtful people. What have Elgar and Vaughan Williams in common? One might as well pair off Mozart and Strauss.

Such are the relations which a performer may create between his art and his audience by his choice of music, willy nilly: relations varying from a passing interest in himself, an unimportant personage, in a sense, to an intense and highly developed appreciation of the thing that really matters, the work of a master-spirit. Well! to some performers this will be hard doctrine, but are its conclusions therefore to be shirked?

## IS TRANSCRIPTION PERMISSIBLE?

By ALEXANDRE CELLIER

(Organist to the Bach Society, Paris)

Like many other answers to questions on æsthetics, the one we are now attempting will be less a categorical reply than a series of considerations enforcing the *pros* and *cons* of the problem. One domain of music that is somewhat special, and not often critically examined, is that of transcription, an extremely well-known musical form, though it could lay claim to no rôle of first-rate importance, such as composition or actual playing. All the same, there have been so many abuses perpetrated in the name of freedom of transcription, that it may prove interesting to distinguish between the domain in which it is permissible and that in which it is not.

Given the work as the composer wrote it, interpreted by those instruments best capable of expressing his thought, should the expression of that thought be entrusted to other instruments?

In the first place, we will distinguish between:

1. Reduction, which entrusts to a group of minor importance, or even to a single instrument, what had devolved upon a great number;
2. Amplification, a term used—for lack of a more definite one—to designate a transcription that employs a sound group more extensive than that adopted by the composer himself;
3. Transcription strictly so-called, presupposing that sound groups are of equal importance, or practically so.

As regards reduction, we will first of all eliminate such as consists in reducing an orchestral work or theatrical score for the pianoforte; for whereas by this process æsthetics may lose theoretically, it acquires practical advantages which it is unnecessary to state. We should regard it as out of place to give, in a large concert-hall, transcriptions of Beethoven's Symphonies for four hands, seeing that they were composed *pour s'esjouir à maisons*, as a master once said in the days of the Renaissance. As Liszt also remarked, these transcriptions play the part of engravings that reproduce pictures. To continue our comparison, let us suppose that reductions of orchestral works for string instruments, enriched with a few 'wood' effects, are

related to highly-coloured engravings. Actually this reduced transposition of the composer's thought offers greater danger and responsibility than does the mere reduction *en noir* for the pianoforte. In painting, a good one-tone reproduction is often better than a copy in colours—generally a poor one.

There are certain reductions that are more clearly of the nature of transcription: Bach's famous Aria may be quoted as an instance. At the risk of grieving many violinists, I regard the transcriber as having taken a great liberty in turning into a solo on the fourth string a first violin part of the *Adagio* in the Suite in D. No one who has heard the original played by a string orchestra, with all its majestic and luminous grace, can regard the result of the transcription as anything but declamatory and bombastic. Finally, let it be stated that certain pieces conceived for a large orchestra, though being of a somewhat intimate character, lose nothing when played by a small orchestra. This is abundantly evident in the performances of the Ganne Orchestra at Monte Carlo and of the Touche Orchestra at Paris.

Now we come to the question of amplification. To give an extreme instance, let us take the pianoforte *morceau* transcribed for a large orchestra. Whereas the lesser is sometimes capable of replacing the greater, we do not so frequently find the greater capable of replacing the lesser.

Paltry and insignificant pianoforte pieces, inflated to the extent of interpretation by seventy performers, might well remind us of the fable of the frog and the ox. Moreover, a piece of music written for the pianoforte, by reason of its character of intimacy and abandon, and capable of expression by a single player, generally calls for rhythmic phantasies which offer great difficulties when attempted by an orchestra. As an exception, let us take Chopin's Polonaise in A major, one that is extremely orchestral, broadly-conceived, and popular in character. (Please do not mistake for this piece the Polonaise in A flat.) I once listened to a superb orchestration by a Russian composer, giving the work a certain grandeur and *éclat* which were really superior to the pianoforte version. In the case of Chopin, such a thing happens too seldom not to be quoted, seeing that he was the most pianistic of composers and the most *compositeur* of pianists. I think he would have heaped maledictions on the head of anyone so undiscerning and rash as to present 'Les Ballades' in orchestral form, though he would assuredly have approved of this amplification in the case of the Polonaise just mentioned.

Let us also take Schumann's 'Evening Song,' written for the pianoforte for four hands. Like the Polonaise it contains, as taken for granted, a reduced orchestra, the externalisation of so slow and expressive a movement being difficult for the pianoforte alone. Saint-Saëns, who could never be accused of lack of taste, was therefore quite

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right to give us his delightful orchestration. These are two rare instances in which amplification appears worthily to support the cause of the original. In other and more numerous cases both versions are of equal merit. It is all a matter of ability, of environment, and of expediency.

Do you prefer the model of a piece of Gobelin tapestry to the tapestry itself? The one will bear the direct impress of the artist's work; the other, the peculiar character introduced by the transposer. We may also mention, as a work equally acceptable in both forms, Debussy's charming 'Petite Suite' for four hands, the orchestration of which by Busser emphasises the quite evidently orchestral intentions of the original. And Liszt's fine transcription for pianoforte and orchestra of Schubert's Pianoforte Fantasia is justified by the distinctively dialogue form of the original version, as well as by its breadth of range—a severe handicap for the most accomplished pianist!

By transcription, strictly so-called, I mean that which substitutes for the original an arrangement for one instrument or for groups of instruments somewhat equivalent, like transcribing an organ work for the pianoforte, wind instruments for strings, &c. Bach transcribed for the organ Vivaldi's Concertos and his own Violin Fugues, his cantata airs, his Clavecin Concertos, &c. Rameau indicates that his exquisite concert pieces may be played equally well by flute, viola da gamba, and clavecin, or by violin or cello. The organ pieces also of Daquin, Clémabault, and others are equally adapted for performance on the clavecin.

At the risk of depriving his three admirable pieces for oboe and pianoforte of their own appropriate characteristics, Schumann hints at versions for clarinet and violin. None the less, it cannot be denied that the clarinet lacks the incisive melancholy qualities of the oboe; with it, singing becomes heavier and more apathetic. The violin, too, is not so suitable, for the nervousity and the *vibrato* inherent in the strings counteract the rustic simplicity and the homogeneity of the oboe. The most popular kind of transposition is still that of the *morceau d'élève*. No sooner—by what is frequently an inexplicable decree of destiny—does a piece of music become popular, than the fortunate publisher (if he happen to be the owner of the copyright), or the fortunate publishers (if so be that the piece has run out of copyright), are compelled to dish up a meal to suit every taste, and we speedily find it being performed on the accordion or the cornet-à-pistons, and even on the mandoline.

The 'Largo' of Handel, the Aria of Bach, the Minuet of Boccherini, the 'Traumerei' of Schumann, operatic airs, the 'Moonlight' Sonata, and many other pieces have undergone transcription for various instruments.

After all, good transcribed music is preferable to merely bad music. This desire to render homage to a favourite instrument is even akin to the translation of a literary masterpiece. It is

alike an honoured and worthy testimony both of the work itself and of the language into which it is being rendered.

Certain instruments, such as the viola, so deserving of admiration, are catered for so poorly as regards *répertoire*, that they are compelled to borrow from those more richly endowed. What is less comprehensible, however, is to find the latter borrowing from the former. We might call for an explanation from pianists on this matter; indeed, there is no instrument in the world which possesses a richer or more admirable collection of works than does the pianoforte. To the exploration of its resources the greatest musical geniuses have given of their best. Nevertheless this is not enough for the insatiable *virtuosi* who are incessantly engaged in transcribing, and that, not to *s'esjouir chez soi, es maisons*, where orchestra or instruments would have no place, but rather for the concert platform where *ersatz* are somewhat out of place. It may be granted that there is nothing absolute in this, and that certain productions, badly scored or erroneously conceived for orchestral phalanges, may in the long run be found more suited to those of the pianist. Still it is wise to reflect on Schumann's words: 'Love your own instrument, but do not regard it as unique, or as superior to all others.'

One kind of transcription very much in vogue is that of the classical organ piece arranged for the pianoforte, and although I may incur the reproach of vaunting my own wares and claiming that 'There is nothing like leather!' as did the proverbial cobbler, I am unable to condone this abuse, notwithstanding the fact that such great pianists as Busoni were guilty of it. Certain of his transcriptions even go so far as to modify the musical text, again incurring the reproach of Schumann:

Regard it as odious to change anything whatsoever in the works of the masters, to omit anything or to add anything new; this is the greatest insult you can inflict upon art.

True, the warning is addressed to young pianists, whereas masters possess greater rights and privileges; nevertheless, the liberty is not without risk or peril to all. The objection will be raised that many of the old masters wrote certain sonatas or concertos in very summary fashion, leaving it for the performer to add *fioriture*, cadences, &c. This may be so, but a distinction must be drawn between what was composed with this understanding and what is manifestly regarded as *ne varietur*. Give what colour you please to an ordinary drawing and perhaps it will lose nothing thereby, but change the colour scheme of a Delacroix or a Monet, and you incur grave responsibility.

To avoid the accusation of too pronounced a bias, mention must be made of the transcriptions of pianoforte or orchestral works which are imposed—more than they would wish—upon my organist confrères, especially in church services. Here also we find successful reductions, amplifications, or transpositions, e.g., the short and tragic



Prelude in C minor of Chopin is splendid on the organ; certain pieces of Mendelssohn's and Schumann's also are passable, as well as the classics, naturally; and this in *ensemble* works as a rule and in figured-bass sonatas more particularly. Even Debussy's very mediæval 'Sarabande' for the pianoforte, when played on the organ, acquires perfectly adequate colouring, alike hieratical and bizarre in its character. But what abuses have taken place! How frequently we are compelled to listen to airs from old-fashioned operas during divine service!

As a curious instance of transcription by the composer himself, in every way superior to the original, we have Lalo's 'Chant russe,' taken from the 'Concerto russe' for violin. Compared with the very eloquent and strong version for the 'cello, that for the violin is only insipid.

In conclusion, What ought to be transcribed? Apart from reductions to pianoforte for practical use, only such works as are of a nature to justify another mode of expression which will not prove in any way harmful. Only very experienced musicians, of irreproachable taste, should exercise this right of transcription, which certainly they would not abuse. In *taste*, and its corollary, expediency, we have the final answer to the question. Let us transcribe but seldom, well aware of what we are doing, taking care never to encourage, where no justification can be found to exist, useless and, *à fortiori*, harmful transcriptions.

(Authorised translation by Fred Rothwell.)

## Ad Libitum

By 'FESTE'

It frequently happens that a beneficial change in manners or custom escapes notice, partly because it is gradual, or because it belongs to a branch rather than to the main line of affairs. A change of this kind has taken place in music, but it seems to have called forth little or no comment. I allude to the human note, freedom of style, and literary quality that are increasingly apparent in musical books and writings generally, thanks to which the art is becoming an attractive topic for the wayfaring man. Most of our musical problems will be solved when the man in the train or 'bus reads about music as he now reads about sport, the drama, and politics; he will be ready to do so when the topic is made as interesting.

I was reminded of this by an article that appeared in *The Times* of August 15. The Saturday musical column in that journal has long been a weekly thing one looked forward to, and the article in question, entitled 'Variations upon the Bassoon,' was one of the best of an honourable line.

Those who agree that the bassoon is an underrated instrument and worthy of a better label than 'clown of the orchestra,' will enjoy *The Times* pleasant tribute to its versatility. (The writer is discussing Mozart's B flat Concerto):

There is much here of Mozart's characteristically whimsical humour, due to the combination of agility and dignity of which the bassoon is capable, and in the

slow movement a revelation of the cantabile powers of the instrument. Like many middle-aged gentlemen—and the bassoon is surely in that class—he is apt to be, in the barber's euphemism, a little thin on top, and his voice becomes dry when he has to quack out a number of staccato notes. But Mozart never demanded of him the music-hall clowning to which he has sometimes been degraded. That he is capable of humour is a sign of his humanity; he can, when the time is right, jest with his fellow-members in the club and cap any of their stories; or, remembering his ancestry, he will 'talk crops' with any farmer in a country inn.

Again, speaking of the adaptability that makes the bassoon the handyman of the orchestra, *The Times* writer says:

He always plays for his side. . . He is specially good at taking a pass from his wing three-quarter, the horn. He will pick up the melody, harden it a little, leaving out the oily quality, and pass it on to almost anyone else—a clarinet, a flute in its lower register, or a violoncello.

What treatise on orchestration could give one a better idea of the characteristics of the bassoon than such delightful writing as this? It is, as I said above, a hopeful sign of the times when we find a daily paper including a musical article of a literary quality that suggests Lamb, or, rather, the almost-forgotten and near equal of Lamb—Leigh Hunt.

In like vein, the *Observer* of September 13 contained a very racy column report of the International Festival at Venice, from which I take only an allusion to Stravinsky's new Pianoforte Sonata:

The first movement seemed early Beethoven, the second a Bach Partita, both slightly (as the housewives say) 'on the turn,' but not yet sour.

It would be hard to find a better description of the curiously perverse quality that marks so much contemporary music. It claims to be 'advanced,' and we may now admit the claim, with a rider to the effect that the advance is towards putrescence. It would be easy to give many examples from the weekly writings of Mr. Ernest Newman and others. 'But,' the reader says, 'this is merely journalism—matter to be read and then pitched aside. What of books?' Here the answer is easy. Such recent volumes as Mr. Newman's 'A Music Critic's Holiday,' Mr. Eric Blom's 'Stepchildren of Music,' the stream of books in which Percy Scholes is teaching people how to make the most of the gramophone and wireless—these and others occur to the mind at once. Dead, or at all events on his last trembling legs, is the high horse from which musical writers formerly delivered themselves *ore rotundo* in terms that effectually choked off all but the elect. Think, for example, of the cloudy verbiage they have delivered on the nature and properties of music. Yet Philip Heseltine has put it all in three words, two of which are slang. In Chapter 2 of his work on Delius, he sets out to discuss music, but gives it up after a bit, and says 'Music's a rum go.' Exactly: when you've said that you've said all. But can you imagine a musical writer of a generation ago saying it?

Technical books are still too often written as if music were an esoteric mystery, to be jealously guarded by its professional initiates, the text-books serving mainly to show what prodigiously clever chaps the writers were. Books on singing are especially bad examples of this. When the Psalmist wrote the verse beginning 'I opened my mouth and

drew in my breath,' he showed that, musician though he was, he would have been a failure as an instructor, at all events in regard to singing. Had he been describing his exploit in a book on breath control he would have gone to work rather in this strain:

Standing erect, but not stiffly, with the right foot pointing straight, and the left at an angle of forty-five degrees, I opened my mouth with the lips drawn back so as to give a suggestion of a pleasing smile (but not baring the gums), placed my hands lightly on the lower ribs, adjusted the epiglottis till its front elevation rested lightly against the base of the arytenoid cartilage, raised both pillars of the fauces, moved the uvula slowly backwards and forwards until it was well under way, and inspired deeply, taking care that the midriff and thorax were in alignment. I then refrained from expiration while I mentally said 'Selah!' twelve times.

Is this parody overdue? If you think so, read the following from four books on singing published in America last year. (The extracts were quoted in this journal at the time. I don't apologise for repeating them. Indeed, they ought to be printed annually, as awful examples):

The Pneumogastric nerve, issuing from the Medulla Oblongata, divides and ramifies in the head, neck, and thorax, and is known to have a direct influence on the voice.

When the thoughts can be brought to a more idealic (*idic*) state, the physical voice will more nearly appear in its natural state, which is its best condition, while the mental or spiritual side—the larger part—is enhanced according to the plane of thought.

For relaxed muscles I know of no greater attribute one can develop for oneself than love for one's fellow-man.

Strengthening the hypoglossal, the back, or the intrinsic laryngeal muscles is not only unnecessary but tends to superinduce objective control of the separate factors of speech and an abnormal development.

All of which may or may not be true. But why bother singers about it, and, above all, why not write plain English?

For an entertaining blend of plain English and racy American one need ask for nothing better than Sigmund Spaeth's 'The Commonsense of Music' (John Lane, 7s. 6d.). He strikes a friendly note even in his dedication:

There is no reason for concealing any longer that this book is dedicated to K. L. S.

The Preface tells us that the book is written

... on the assumption that musically all men are created free, though not necessarily equal. It is addressed to potential listeners rather than to potential performers.

So are a lot of recent books on 'musical appreciation,' but most of them, though starting off with this premise, soon begin to presuppose too much musical knowledge in their readers. Mr. Spaeth makes no such mistake. He assumes no more than a general response to the appeal of music, writes about it in a commonsense way, and gives his title a double meaning by saying that this response may be called, 'without severely stretching the play on words, a Commonsense of Music.'

Where Mr. Spaeth breaks fresh ground is mainly in his choice of illustration. Aware that all his readers will know the hymn tunes, popular songs, and dances of to-day, whereas only a small proportion will be familiar with even the best-known classics, he draws on both sources. So we see at the opening of

the page extracts from 'Ein Feste Burg,' 'Funiculi,' 'Roses of Picardy,' Tchaikovsky's 'Song without words,' 'Moon dear,' 'O sole mio,' and 'No, no, Nora.' All is fish that comes to his net; on p. 171 he drives home a point in melodic construction with the chorus of 'Love me and the world is mine,' turn over the page and you find Handel's 'Largo' pressed into service. And so on.

Mr. Spaeth makes lavish use of cross-headings, and it goes without saying that they have a strong transatlantic flavour. (The book is the outcome of a series of 'talks' delivered in America.) Here are a few of the many captions with which he lures the reader on:

YOU ARE THE MASTER OF YOUR TASTE. WHAT ARE YOU AFRAID OF? THEY DO IT BETTER NOW. THIS ONE DIED HARD (of a rhythmic figure that a composer worked for all it was worth). WHY ARE DATES ANYWAY? PERHAPS YOU WERE ABOVE THIS. DON'T LOSE YOUR BREATH OVER THIS. THIS MUST BE AT THE PIANO [&c.].

The neophyte is started at the very A B C, and by the time he reaches p. 229 he is being shown how melodies are combined. 'WHEN TUNE MEETS TUNE' announces Mr. Spaeth in capitals, and after a brief paragraph on 'making different tunes harmonize with each other' we see 'The long, long trail' and 'Keep the home fires burning' combined. Then come 'Yankee Doodle' and 'Dixie.' A capital bit of joinery is that of 'The Spanish Cavalier' and 'Solomon Levi,' and I must confess to genuine delight at the neatness with which 'The Old Folks at home' and Dvorák's 'Humoresque' can be worked together. Having got his readers interested in the combination of themes they hear in the street, Mr. Spaeth proceeds to show them a bit of close imitation from the 'Unfinished' Symphony (a passage as easily grasped as 'Dixie'), a sample of two-part counterpoint from 'Carmen,' and so reaches one of the finest examples in all music—the combination of the three themes in the 'Meistersinger' Overture.

He enlivens his pages with some good yarns and other funninesses. For example, speaking of 'people who see the things in a concert hall but do not hear the music,' he says, 'A poet writing about an orchestra, began thus:

A noise arose from the orchestra, as the leader drew across

The intestines of the agile cat the tail of the noble boss. But he talks good sense between all his jokes.

So incorrigible a humorist could hardly be expected not to take the opening presented by the Glossary, so we find him frequently tacking on a supplementary definition touched with sarcasm or drollery, thus:

*Pianoforte*.—The full name of the popular instrument generally called a piano. Literally, soft and loud, meaning that you can play both ways on it, although this is sometimes overlooked.

*Temperament* is 'also a convenient substitute for artistic ability.'

*Bow* (of the violin) having been duly explained, Mr. Spaeth adds:

Also, when pronounced as in 'bow-wow,' the con-tortion used by a musician to indicate that he likes your applause, and that if you keep it up he may do it again. *Take a bow*: to come back unnecessarily on the stage without intending to repeat a performance.

He conforms to the fashion of the moment by having his dig at the critics. *Ensemble* is 'a handy word for critics, who call "the ensemble" good or bad without leaving any one the wiser'; and *Nuance* is 'a pet word with the harassed music critic.'

In regard to *Obbligato*, the reader is exhorted to 'notice the spelling, which is correct, strange as it may seem.'

Concerning *Opus*, we read that:

A composer is sometimes ashamed to call anything short of a symphony an *Opus*, so you will find many smaller pieces listed as *Opus* —, No. —, meaning that each one is only part of an ordinary job.

*Recitative* is what you and I know it to be; but is also

... handy for filling up the holes in an opera when the composer runs out of material.

Certainly a good deal of it sounds that way.

*Ma* has a whimsical extra definition:

Italian for 'but,' very convenient where reservations are necessary in giving musical directions. Also a popular syllable with writers of jazz lyrics.

*Introduction* is

... also a social formula of the green-room, which means nothing in the busy life of an artist.

*Bravo* ('pronounced with the vowels and the mouth open') is

... the password of the professional claqueur. An Italian adjective meaning that the shouter thinks the performer a brave and good fellow, or that he got a free ticket or was paid to make a noise. *Bravissimo*: the same, but more of it; *Bravura*: a spectacular style of composition meant to encourage the bravo-hounds.

'Bravo-hounds' is good. (Which reminds me: Have you observed that at every concert there is one fat approving 'bravo!' that manages to make itself heard between the last note of an item and the first hand-clap? I have never yet seen the hound that gives it tongue, though he is never far off—just as we all hear 'cuckoo,' but never see the unprincipled fowl that cucks it. He—the 'bravo-hound'—gets about the country a good bit, too, for listening on the wireless to the Shire Hall Concert at the Gloucester Festival, I heard him chipping in as usual, as patronising and oleaginous as ever. I am sure that if ever I manage to track him down I shall find he has a double-chin, a cigar, and a paunch.)

Perhaps the most interesting of Mr. Spaeth's pages are those in which he shows how the melodies of certain successful songs and dances of to-day have been 'conveyed,' either wholly or in part, from the works of great composers. A striking case is the tune of 'I'm always chasing rainbows,' which is an almost exact copy of the melody that forms the middle section of Chopin's 'Fantaisie Impromptu.' Mr. Spaeth says:

The words of that song-hit were written by a certain Joe McCarthy, who was later engaged to do the lyrics for the musical comedy, 'Irene.' He passed on the tip to Harry Tierney, who was responsible for the music to that show, and Mr. Tierney also saw the point. They decided that this fellow Chopin probably had some more good tunes up his sleeve, and they went systematically through his piano pieces to find out.

Not in vain did Joe and Harry overhaul the fellow Chopin. They found what they wanted in the D flat Waltz—the melody that comes midway. Distorted into a fox-trot, it became the chorus of

'The Castle of Dreams,' and was the hit of 'Irene.' Melodically not a note was changed.

This seems to have been the start of a regular system of pilfering that went on unchecked till Ricordi's brought an action in regard to a tenor air from 'La Tosca,' which had been appropriated by the 'composer' of a musical show called 'Avalon.' Mr. Spaeth gives many other examples, and his chapter on this topic is a damning exposure of the origin of a good deal of the music that is claimed to be representative of America. Some of our 'advanced' musicians who a year or two ago, with a great parade of daring, wrote and lectured on jazz (pointing out its superiority to Brahms and other flat-footed Teutonic pedants) must be feeling rather subdued now. At all events, they seem to have dropped jazz as enthusiastically as they took it up.

Mr. Spaeth's racy blend of commonsense, sound judgment, and humour ought to do a lot on behalf of music. Here and there his jocosity is of the type that comes off better orally than in cold print; and I marked a few matters of fact that might be questioned. But he does with thoroughness and success what he sets out to do; he shows that, save for a negligible handful of folk, the response to music is universal, and he strikes out a new line in his use of the feeble type of music. Instead of ignoring or ridiculing it, he turns it to good account. He treats it as ground on which he and the least cultivated of musicians may meet; shows its kinship (however remote) to the great things in music; and makes it clear that nobody need remain outside the appeal of the best. The entire freedom from snobbishness is perhaps the best feature in this genial mentor.

The high horse was already badly gone at the knees; Mr. Spaeth has quite knocked the poor old steed off his pins.

## NEW LIGHT ON LATE TUDOR COMPOSERS

BY W. H. GRATTAN FLOOD

### XII.—ROBERT JOHNSON

Regarding the biography of Robert Johnson, details are scant; and Dr. Ernest Walker, in his 'History of Music in England' (2nd ed., 1924), is content with three lines: 'Robert Johnson, a Scottish priest who fled to England, and seems to have settled at Windsor, and perhaps to have acted as chaplain to Anne Boleyn.'

Much confusion has arisen over Johnson, for there was another Robert Johnson some twenty-five years later. There was also a John Johnson, as well as an Edward Johnson. Henry Davey, in his 'History of English Music' (2nd ed., 1921), adds to the confusion by telling us that 'in 1575, Robert Johnson was one of the musicians to Sir T. Kytson, and was lent to the Earl of Leicester for the Kenilworth pageants.'

Of course it was Edward Johnson who had been in the service of Sir Thomas Kytson at Hengrave Hall, not far from Bury St. Edmund's, and who graduated B. Mus. at Cambridge in 1594. Another Robert Johnson was Rector of St. Matthew's, Friday Street, London, from 1546 till his death on July 9, 1548, but not the composer.

As regards the statement that Robert Johnson was chaplain to Anne Boleyn, there is no foundation for it; and certainly his name does not appear in the official records for the years 1530-36. Moreover,

\* This Motet is No. 4 of his 'Chesters'.

an early authority is available for the statement which, apparently, was first put forth by Stafford Smith in the late 18th century.

As far as recent research goes, Robert Johnson was a Scottish priest who, as Thomas Wodde, Vicar of St. Andrew's, writes, 'was born in Dunse near Berwick-on-Tweed', and fled to England long before the Reformation for accusation of heresy. This statement is found in the St. Andrew's Psalter, written and illuminated in 1566 by Wodde (Wood), four part-books, and a supplement; and the books contain Johnson's Latin Motet, 'Domine, in virtute'—a Motet which must have been popular in the last years of Henry VIII., as copies of it are to be found at the Bodleian, at Christ Church, Oxford, at the British Museum, and at St. Michael's, Tenbury.

Johnson was apparently in England from 1536 to 1560, and his adherence to the old faith is tolerably evidenced in the large number of Latin Motets he composed, including four in honour of the Blessed Virgin. Probably his most important Motet is 'Ave Dei Patris filia,' which was composed circa 1540. It is found complete in MS. at the Bodleian Mus. School, c 1-5, and at Tenbury, and is set for five voices. Mr. H. B. Collins says that it is 'a lengthy composition, in the style of Fayrfax's "Æternæ ædis liliūm," running to over three hundred bars.' It has seven distinct divisions, of which the first two are for three voices, in perfect time; the third and fourth for five; the fifth again for three, in imperfect time; the sixth for four; and the seventh, and longest, for five. The writing, as might be expected, is of a freer and more advanced character than that of Fayrfax, especially in the five-part sections, and it frequently rises to considerable heights of genuine musical expression, especially in the concluding section, 'Esto nobis via recta ad æternæ gaudi, ubi cux est et gloria; O gloriosissime, semper Virgo Marie.' The words are not liturgical, yet along with the present setting, which is probably the latest, there are others by Fayrfax, Merbecke, Taverner, and Tallis, as well as an anonymous example in the Lambeth MS.

Another important setting by Johnson is his five-part music for Psalm xx., 'Domine, in virtute tue accabitur rex,' which, Mr. Collins suggests, 'may possibly have been written for the Coronation of King Edward VI.,' but it is well to note that there are two different versions of this Psalm in Add. MSS. 30,480-4, suggesting that the work was re-written by the composer.

Burney has made us familiar with Johnson's five-part setting of the Easter Responsoy, 'Dum transisset Sabbatum,' the bass being a plainchant *Canto fermo*. Johnson also composed a four-part setting of this Motet, which is in MS. at the British Museum (Add. MSS. 17,802-5), and Mr. Collins considers it a more beautiful example than the five-part setting printed by Burney. His four-part setting of the Psalm, 'Deus miseratur nostri' (Add. MSS. 30,480-4), displays sound writing.

In the British Museum are lute arrangements of two of Johnson's Motets, viz., 'Ave Dei Patris' and 'Ave plena gratia,' while the Mulliner MS., circa 1560, has four organ solos, 'In Nomine,' 'Defyled a my name,' 'Full wrongfully,' and 'Benedicam Domino.' In Add. MSS. 30,480-84 there is an arrangement of his 'Deus miseratur' for string

quartet. In Add. MSS. 36,993 is a dance-tune by him, for four viols, 'The Temporizer,' and in Add. MSS. 31,390 (circa 1578) are a string quintet, entitled, 'A Knell,' and settings for five viols of 'Gaude, virgo' and 'In Nomine.' Three of his sacred pieces, in English, 'Relieve us, O Lord, that are weak and feeble,' 'O Eternal God,' and 'I give you a new commandment'—are printed in Day's 'Certaine Notes' (1560) and 'Mornyng and Evenyng Prayer' (1565). In Add. MSS. 4,900 are two sacred pieces by Johnson, included in a collection for treble voices, with lute accompaniment by Taverner, Tallis, Shepherd, John Heywood, and R. Edwards.

Among Johnson's secular compositions is the well-known 'Defyled is my name,' absurdly said to have been composed on Anne Boleyn, and printed by Sir John Hawkins as 'Complaint of Anne Boleyn.' Others are 'Come, pale-faced Death,' 'My little pretty one,' and 'Tye the mare, tomboy.' This last song is found with the music in the Harleian Collection (No. 7,578), and, as Ritson informs us, 'is particularly alluded to in the passing merrie Interlude of "Tom Tyler and his wife," first printed in 1578.' The Fitzwilliam Virginal Book has an Allemande of his, worked on by Giles Farnaby, and two other Allemandes.

In the new constitution of Rochester Cathedral, under Henry VIII., on June 18, 1541, Robert Johnson—apparently the composer—was appointed third Prebendary, an office which he held for six years, and resigned on August 14, 1547. Early in 1559 he appears as a petty Canon of Windsor (as stated in the Christ Church Part-Books, 979-983). He died in 1561.

## Occasional Notes

Several correspondents have written pointing out that we were wrong in speaking of Dr. Fellowes's edition of madrigals as being subsidised by the Carnegie Trust: Dr. Fellowes bore the financial burden himself until his publishers shared it. We are glad to make this matter clear, and to express regret for the slip. The facts merely add to the debt English music owes to Dr. Fellowes. Some of our readers, however, seem to imagine that criticism should be silent in the face of such self-sacrifice. We do not agree. Any kind of publication, no matter how altruistic, must stand the test of criticism, especially when the venture is of the magnitude and importance of the one under discussion. The revival of early English music is a vital matter of public interest, and its success must not be hindered by undue tenderness for the feelings of those engaged in it. Any kind of musical activity worth its salt has everything to gain and nothing to lose from frank and fair discussion of its methods.

One other point has to be made clear, if we may judge from one or two letters we have received. Our 'Occasional Notes' on this subject expressed our own personal view, and were not inspired by Messrs. Novello, or any other publisher or editor. We were moved to write by a desire for fair play, and by our strong dislike of the present-day tendency to speak and act as if all modern musical activity of importance, especially in the field of research, has been confined to the past few years. The letter from Dr. Fellowes which appears, with comments, on page 927, winds up a discussion that has been, we hope, neither unfriendly nor unprofitable.

\* This Motet has recently (1923) been edited by Mr. H. B. Collins 4 No. 4 of his 'Latin Church Music of the Polyphonic Schools' (Chester).



There is little need to remind readers of this journal of the fine work done by the Philharmonic Choir since its formation in 1919. Public support, however, has been inadequate, and as a result the policy of the Choir will be modified for the coming season. It will be somewhat less adventurous, though not necessarily less interesting in results. The inclusion of such familiar and popular works as 'The Messiah' and Mozart's 'Requiem' should extend the influence of the Choir considerably, both among hearers and singers. The former work is to be sung at Queen's Hall on November 30, with a powerful 'draw' in the group of soloists (Dorothy Silk, Margaret Balfour, Walter Hyde, and Robert Radford). The orchestra will be the Royal Philharmonic. The 'Requiem' will share the programme on March 1st with Delius's 'Song of the High Hills' and Bax's 'The Breastplate of St. Patrick.' The Choir Committee appeals for an increased number of honorary members, who, in return for a mere guinea, will be admitted to all ordinary rehearsals, and will receive two tickets for each concert, choosing the seats for themselves regardless of price—subject of course to such seats not being already applied for. If there is any better musical value for a guinea than this, we shall be glad to hear of it. Mr. D. Ritson Smith, the hon. secretary (70, Esmond Road, Bedford Park, W.4), will answer inquiries, and supply forms of application. We note that the form invites the applicant to state at once what seats will be desired, so promptness will bring its own reward. It is to be hoped that this attractive and accommodating scheme will bring such support as will enable the Choir to revert next year to its original policy of specialising in new and unfamiliar works.

In fairness to Mr. Joseph Holbrooke we pass on his disclaimer (appearing in a provincial paper) to the effect that he 'has *not* undertaken to write a work for jazz band that will petrify the critics.'

The *Radio Times* of September 4 contained a good deal of new light on Purcell in an article by Dr. Purcell-Taylor, who claims to be a lineal descendant of the composer. If his claims are well-founded, we can only express surprise that he appears to know so little about his great ancestor, and still less about his music. He starts by telling his readers that

... Henry Purcell was of the oldest family of France, and his name should properly be spelt Pourcel. He has no connection with any English or Irish families of the same name.

Purcell has long since been claimed by the Irish. Was he French after all? We should like to hear the subject debated by Dr. Grattan Flood and Dr. Purcell-Taylor. We have little doubt as to the result—though we should still persist in regarding Purcell as an English composer. The Pourcells, we are told, 'came to England to escape religious persecution'; they were glass manufacturers, and at the time of their arrival 'the only glass made here was the commonest window-glass and drinking glasses,' the monopoly of the better kind of glass-making having been sold by the English Government to France and Italy. The Pourcells, thus deprived of their business,

... were compelled to turn to account their musical talents, which were of a high order, but had up to that time been only a source of amusement in their family circle.

After some loose information on the state of musical culture in England at the time, Purcell's descendant sheds some startling light on composers' methods:

The professional musician was even better trained, for he had to extemporise as he went along from a figured bass. How many persons now know what that is? I had better explain. A musical composer in those days composed first his base (now mis-spelled bass), the notes being such as were within the compass of the bass viol or the ordinary male voice. On that base he erected the other voices, soprano, alto, tenor, and the parts for the instruments in chords according to his own fancy, obeying the canons of musical composition.

One expects a writer on music (especially a Purcell) to know enough to be able to avoid confusion between ground bass and figured bass. Does he seriously think that 'Nymphs and Shepherds,' 'The Knotting Song,' 'I attempt from love's sickness,' and a hundred other delightful songs had their basses written first? That Purcell could compose beautiful tunes over a ground bass is proved by such exquisite examples as 'When I am laid in earth' and the 'Evening Hymn,' but the method was never a normal one with him or with any other of the world's great tune-writers.

Passing by some casual talk about playing from figured-bass, church music, &c., we come to this:

Why is it that now Henry Purcell's music is scarcely ever heard? The first answer is that it is difficult. I have asked Church organists to sit down at my little organ and put a piece of Purcell's in front of them, and they have said: 'I cannot play that—it is too difficult—it would want practice,' and so on.

Henry Purcell's music is much esteemed in Germany and is better known there than here. Moreover, the only correct modern editions of his music are those prepared in Germany. This last fact gives the key to the problem—it is the lack of cheap editions and of correct editions that prevents it being popular. The original editions are now very scarce and costly. The latest correct editions are those of the Musical Antiquarian Society, published nearly eighty years ago, and they also are now scarce and costly.

This is what Mr. Swiveller would call a floorer. Evidently Dr. Purcell-Taylor has never heard of the Purcell Society and its twenty-three folio volumes of Purcell's music, produced, under the best possible conditions of scholarship and publication, during the past fifty years. However, he has been busy with a crusade on his own account:

When I first started the revival of Purcell's music about forty-five years ago, it was the rarest thing to see his name on a programme or to find anyone acquainted with it. However, by fifteen years' steady persevering effort I did manage to arouse some interest, but far more in the Latin countries than in England.

We cannot square this with the assertion as to German appreciation and 'correct modern editions' of Purcell—unless Dr. Purcell-Taylor regards Germany as one of the Latin countries.

Readers have frequently called our attention to the absurd statements on music that appear in the *Radio Times*. The limit has surely been reached by this article on Henri Pourcel. (Be calm, Dr. Grattan Flood!)

Owing to an unexpected demand on our space we are obliged to hold over 'Musical Notes from Abroad,' a number of Letters to the Editor, and some Answers to Correspondents.



## New Music

## SONGS

Particular interest attaches to the issue by the Oxford University Press of six songs by Bernard van Dieren, for this composer has hitherto been something of a Bunbury, in that his friends have talked freely of him as a genius, whilst outsiders have had little or no chance of making his acquaintance. It is only, of course, to a very limited extent that one can form any opinion from six songs, but as these were written at various times between 1909 and the present day, there may be some chance of discerning developments of style, if such there be.

Four settings are of English poets—Shelley, Shakespeare, Skelton, and James I. of Scotland—and the other two are of Victor Hugo, and one cannot but notice in every case the care and sensitiveness with which the poem is approached. The look of the music, owing to the number of accidentals, is alarming; but the harmony itself is mostly not very terrible. One can see its origins easily enough, and they are often pretty commonplace. What makes the songs unsatisfactory is that the composer, while it seems to be tending to atonality, is yet clinging to a definite key system. The end of 'Les Contemplations' (No. 1) is an instance. It is easy to follow the drift of the last two lines if we regard them as being frankly without feeling of key. But when in the last bar the thing is jerked back sharply, with a thoroughly hackneyed chromatic cadence, into A major, it makes the preceding lines sound aimless—and not intentionally, successfully aimless, but just incompetently so. The same thing is true of 'Les Rayons'; the vocal part closes in what is clearly D major, but a postscript, derived from the introduction to the song, hustles us in five bars back to E $\flat$ , where we arrive somewhat bewildered. It may be the vision of a genius: it may, on the other hand, be only a gaucherie of the composer. Certainly it does not seem right and inevitable in the way that good music always is. It isn't that the 'modernness' of the songs shocks or surprises, but rather that they are not quite modern enough. The idiom is too mixed. Passages of charming, quite simple stuff like the beginning of 'Les Rayons' make subsequent more dissonant effects sound harsh, while these highly-coloured passages make simpler ones sound tame. It is true that the opening of this song demands an atmosphere of sleep, from which we are to awake; but this effect could quite well be got within the limits of one style or another. One ought not to fall asleep a pupil of Grieg, and wake up a pupil of Schönberg.

Perhaps the most successful of the songs is 'Take, oh! take those lips away,' which is more of a complete whole than some of the others. And 'With margerain gentle,' a light, *scherso*-like song, with a good pair of performers would sound charming. It is a relief in this and the other fast-moving song, 'Spring Song of the Birds,' to find the texture lighter. The comparative 'thickness' of the slower songs is apt to be cloying, particularly so because it is difficult in this style of music to keep the rhythm alive. This is specially true of 'Take, oh! take those lips away.'

Turning to E. J. Moeran, we find the work of a man who has obviously solved his problem of style and found his natural, inevitable idiom; and this crystallises our feelings about van Dieren. Moeran's 'A Dream of Death' begins quietly and works up

to a climax as effective as one can want, within the limits of the medium which the composer has chosen. And while the music catches the spirit of the poem skilfully, it avoids the slight suspicion of affectation that hangs about some of Yeats's poetry, and infects some musical settings of it. Another good song, also from the Oxford University Press, is 'Angel Spirits of Sleep,' by Robert Bridges and E. L. Bainton. The swaying rhythmical figure which persists through this song is specially attractive, and is so deftly managed that it never becomes monotonous. It is something of a feat to have touched these words without breaking their fragile charm. E. Kendal Taylor's 'White in the Moon,' from the same publishers, is not so sure in its handling as these other two songs, but has a good deal to say. The music has strength and reticence, and the atmosphere of verse 2 is strikingly caught. The song contains, perhaps, too much material for its length, but it only just misses being a really fine thing.

From Cramer's come three songs by Martin Shaw. 'The Little Waves of Breffny' opens with a fine, broad phrase which makes the contrasting sections on pages 2, 4, and 7 sound somewhat commonplace. But it is an effective song, giving scope to both performers. 'The Conjuraton' is a trifle, in a style unusual to this composer, and some of its effects, such as the 'bell-ninths' with which it closes, are hackneyed. But the song does not depend entirely on these. It has a delicacy and charm that will make it attractive for a time. Mr. Shaw's arrangement of 'Ye Banks and Braes' seems too elaborate for a simple tune, which needs little if any accompaniment, and makes its points more effectively when these are not heavily underlined.

'Evoe,' a prose-poem by 'Fiona McLeod' has got from John Foulds the setting it deserves. Words and music alike are 'full of sound and fury.' But if only on account of its vehemence the song might be made to sound impressive by a fine singer and an energetic pianist. With it, from Paxton's, comes Cyril Jenkins's 'My love is like a red, red rose,' which is something of a shock. It is a commonplace tune with commonplace harmonies, inadequate to the poem and unworthy of its composer; and it seems too casual even to become a best-seller, qualified as it is in some ways for this fate.

Austin Dobson's knack of blending sentiment and humour is pleasantly shown in his poem 'On a Nankin Plate,' and the same combination is happily achieved in Harvey Grace's setting, which comes from Novello. Some very attractive and unexpected effects are got by means of simple but skilfully managed changes of key. This house also publishes 'A Sprig of Heather,' four Irish tunes set to words by F. W. Harvey, and lightly but charmingly arranged by Dr. A. Herbert Brewer. There is little need to recommend these songs, which were heard all over England last week, when their first performance, by Miss Flora Woodman, at the Shire Hall, Gloucester, was broadcast.

From New York (H. W. Gray Co.) come Six Negro Spirituals, collected and arranged by Jean Taylor, which will be welcomed by those who like spirituals. For some of us there is always a suspicion about them. Sincere as they undoubtedly are for their originators, they sometimes seem less so among English people, who listen to them with a mixture of religious sentiment and amusement at their 'quaintness.' Nor can one help feeling that

they owe some popularity to their coming so near to jazz music. This is obviously not true of the very best of them; but it is most noticeable that the combination of superficially popular music with religious sentiment is irresistible to some minds. Spirituals are, moreover, ineffective if sung in ordinary London English: and the attempts of English singers to imitate negro dialect, even when not actually ludicrous, involve an affectation and insincerity which are out of place in this kind of song.

Dr. Heinrich Möller is issuing through Schotts a series of ten volumes of folk-songs of all European nations. Three volumes of this set come up for notice, the first containing Russian songs, the second English, and the third, songs of various Celtic peoples. It is a fine scheme, and one, obviously, that might be of the greatest use both to singers and students. Beautiful things are to be found in all these volumes—though some of the arrangements might be severely criticised—and it is interesting to get the bird's-eye view of national characteristics which such a scheme offers. But we suspect that for serious study these volumes will have to be pretty freely supplemented from more original sources; most certainly German students will need a great many additions if they are to get any real idea of English folk-song. 'The Minstrelsy of England,' with Edmondstone Duncan's rather heavy-handed harmonizations, is freely drawn upon, and some good 16th-, 17th-, and 18th-century traditional songs are included. But there is a serious dearth of real folk-song, and very many of the most highly characteristic English tunes (perhaps for reasons of copyright) are missing. The student would gain from this volume, therefore, only an inadequate idea of the wealth and individuality of our folk-song inheritance. The arrangements, too, serve to show how finely suitable and racy are those of Cecil Sharp and Vaughan Williams, whose work is not represented. The Editor cannot be blamed for not including specimens the publishing rights of which he was perhaps unable to obtain. Unfortunately, none the less, the absence of some obvious things detracts from the value of this collection, at any rate as regards the English volume.

Paterson's of Edinburgh are publishing a set of solos from Bach's Cantatas, sacred and secular, of which the first four numbers are already issued. They show the great man in cheerful, and sometimes boisterous, humour. Most amusing, and a fine baritone solo, is that from the 'Coffee' Cantata, 'Has a father with his children not a hundred thousand cares?'—a subject, anyway, on which Bach wrote with knowledge. The same publishers send four more songs 'From the Hebrides,' by Marjory Kennedy Fraser. And lastly, there is Schumann's 'Frauenliebe' Cycle, translated by Dawson Freer, and published by Joseph Williams. Translation is always a problem: here it is especially so, because the heavy German sentiment is even heavier than usual, and cannot but sound unnatural in English. The translator, however, has avoided bathos, and has made his translation singable, without doing violence to the musical text. T. A.

#### STRING ORCHESTRA

Two pieces have been added to 'The Amateur Orchestra' series of Messrs. Joseph Williams—'Air' from Gluck's 'Orpheus' and *Allegretto* from Schubert's Symphony in D. Both are well-arranged by the Editor, Mr. Adam Carse, and fulfil admirably

the object of the publishers, namely, to provide school orchestras with music which is at once of good quality and easy to perform. In the Air from 'Orpheus,' the second violin part consists of accompaniment only, while the viola matches and blends with the first violin, which sings the melody. This plan will teach viola players the fallacy of believing that theirs is a 'cushy' job; but perhaps an interchange of responsibilities between violas and seconds might have resulted in greater variety of colour.

A 'Preghiera,' by Albert von Doenhoff, freely transcribed for strings by Michael Press (G. Schirmer), has little to commend it. I have not seen the original work of Doenhoff, but the main lines which must be retained in this transcription suggest something distinctly artless, redolent of the sentimentality which was the test—or, at any rate, one of the tests—of popular music long ago. There is little to be gained by trying to 'thicken' such thin broth, as Michael Press has attempted to do. You can make it heavier and muddier; you cannot give it real body and substance. The 'Preghiera' has an air of modernity; at heart it is as old as another 'Preghiera'—'La Prière d'une Vierge.' To my thinking, all heartfelt outpourings of the kind are best on the pianoforte. The string orchestra and the string quartet are instruments ill-fitted for such tasks. B. V.

#### VIOLIN PIECES

J. Stuart Archer's 'Berceuse' (Paxton) has a pleasant lilt, and, arranged for the violin by Léon J. Fontaine, should make a fairly attractive interlude between the study of more serious works. The fingering of the violin part, however, is open to objection on the ground that the frequent use of the same finger in going from a low note to a higher one, suggests competition with the sliding trombone of a jazz band. That the thing can be done gracefully must be admitted, but only by players advanced enough to choose their own fingering. I can imagine nothing more painful than a *portamento* on bars 7 and 8, as indicated, coming from a half-baked fiddler. Far more finished, and in every way commendable, is the Nocturne of Colin Macleod Campbell (Novello), which, by the way, has also been adapted for the 'cello. It is a straightforward, well-proportioned piece of music, which possesses the rare merits of simplicity and sincerity. B. V.

#### VIOLIN METHODS

In 'Problems of Tone and Technique' (Paxton) the author, W. Sachse, has touched upon one aspect of violin study and practice which older pedagogues were inclined to overlook. The average teacher of forty, or even thirty, years ago, never gave a thought to the dangers of excessive fatigue. The heroic method was the only one in use, and the pupil was urged to work and go on working. Not all teachers followed this practice, and Auer's 'The Violin as I teach it' proves that, at any rate, those who learnt from him or taught under his guidance knew better than to tempt providence and tire the muscles of the hand after nature had intimated the need for rest. Unquestionably the old plan has been the cause of much mischief, and it is gratifying to see the younger generation being brought up in a different way. Individual requirements need greater consideration than they got under a *rigime* which apparently aimed at the survival of the fittest. The

work under review takes into account individual difficulties—that is its chief claim to consideration. Instead of starting from the idea that all that matters is the overcoming of the physical weakness of a finger, the author realises the importance of keeping the mind alert and in control of the work which the fingers must do. Hence his general plan has variety at its basis, and proceeds gradually with many a lengthy explanation. Of course the new method will not succeed in making a fiddler of a man who has not the necessary qualifications, any more than the old method could have succeeded. But it may save the qualified student some bitter moments and humiliating experiences. There is nothing to be gained and much to be lost by forcing nature—that is the lesson modern teachers apparently have learnt. B. V.

## CHAMBER MUSIC

A special interest attaches to any new work by Eugene Goossens. Amongst the younger composers he is one who has never fallen below a certain respectable standard, and if the great promise of his early work has not been so far completely fulfilled, there is no ground for scepticism. The greatest artists do not come to maturity in a day. A 'Pastorale and Harlequinade,' for flute, oboe, and pianoforte (now published by Curwen), is, as commercial people say, well up to sample. We all know with what skill and grace the composer can paint the whimsical mood of a Harlequinade, and what rich harmonic colour to expect in a pastoral piece. These are, of course, trifles; but they are the trifles of an expert craftsman.

Adela Maddison's Quintet for two violins, viola, violoncello, and pianoforte (Curwen) could not possibly be mistaken for great music. I am, however, one who frankly confesses to a partiality for small beer. More potent beverages have their merits and their rights. But surely there is something to be said also for 'the little creature,' all modesty and good nature, who will harm no man. It is only when small beer bears the label of some famous vintage wine that we feel disconcerted, since we don't know whether the host is conscious of his error or whether he is giving us in good faith what he believes to be something choice and rare. And this Quintet leaves us very doubtful. Unquestionably the composer aims high, and there is merit in hitching one's wagon to a star. But is there not merit also to be won in acknowledging that we are more familiar with the earth than with the stars, and in doing that which we can do with our whole heart rather than attempting to follow an ideal which evades our grasp?

Unless I am mistaken, Arthur Benjamin's Sonatina for violin and pianoforte (Oxford University Press) is the first work of the kind the composer has published. I find in it much that attracts and charms me. There is a genuine feeling for the freedom of modern harmony, and a certain sense of style and proportion. If the *Scherzo* seems a little too brief to hold firmly the balance between the first movement and the *Rondo*, I feel inclined to ascribe it to the honesty of a composer who refuses to dilute his music by the usual methods—neither more honest nor attractive than the milkman's. On the other hand, I am not particularly struck by the tenths of the pianoforte opening the third movement, and occasionally the harmony is needlessly over-elaborate.

Much modern music suffers in this way through lack of simplicity and clarity, and it is all to Benjamin's credit that he succumbs but rarely to the common malady. His 5-4's ring true enough, however, and the general impression is one of considerable promise. B. V.

## CHURCH MUSIC

C. E. Miller's 'Missa Sancti Augustini' (Faith Press) is for unaccompanied singing. It is well written, is of only moderate difficulty, and should prove effective. The Creed is omitted, but both forms of the Kyrie are included. The treble D in the bottom line of p. 2 should be dotted.

A feature of Henry G. Ley's setting of the Lord's Prayer (Oxford University Press) is its freshness of treatment, both rhythmic and harmonic. For this reason, and also because it presents no difficulties, it should prove welcome. It may be used either for unison singing with accompaniment, or for S.A.T.B. unaccompanied.

Two numbers of Boosey's Modern Festival Series, under the general editorship of Herbert Hughes, are carol settings by Kenneth G. Finlay: 'When Christ was born of Mary free' and 'Angels from the realms of glory.' Both are for S.A.T.B. unaccompanied. The first has an optional faux-bourdon setting for the third verse, with melody in tenor and bass. They are excellently written, and deserve to be widely known. The music appears in both notations. The same composer has also written an admirable tune (S.A.T.B.) with an alternative faux-bourdon setting for use with two hymns: 'O Spirit of the Living God' and 'Almighty Father, Who dost give' (Oxford University Press).

A 'Service of Thanksgiving and Memorial,' compiled by Hugh Blair (Paxton), includes three well-known hymns suitable for use before the Service—'Soldiers, who are Christ's below,' 'O God, our Help in ages past,' and 'The Son of God goes forth to war'—Responses, Collects (from the collection of the Headmaster of Uppingham), Dr. Blair's anthem, 'Rest and Peace Eternal,' for S.A.T.B., concluding hymns, and a three-fold Amen, also by Dr. Blair. An arrangement for the organ of the Last Post and Reveille, for use if necessary, may also be obtained separately.

Choirmasters should note that the National Institute for the Blind has now issued (through Novello) its third Carol Booklet. Hitherto both words and music have been by blind poets and musicians. This year's booklet is made up of contributions specially composed by Norman Cocker, G. D. Cunningham, William Faulkes, T. W. Hanforth, Arthur Meale, and Dr. W. Prendergast. Readers may be reminded that a free grant of the necessary copies will gladly be made to Church choirs or carol parties willing to set apart a collection in aid of the work conducted by the National Institute for the Blind. Applications for free copies (stating how many required) should be addressed to the Secretary, Music Department, National Institute for the Blind, 224, Great Portland Street, W.1. Carol Booklets Nos. 1 and 2 are also available, if required, on the same terms.

The Church Music Society has just issued (through the S.P.C.K. and the Oxford University Press) a second edition of its Choral Festival Book No. 1 (Order of Evensong). This helpful little book, in

order to be suitable for choirs of varying capacity, contains only the 'plain parts' of the service—Responses (Sarum form), Psalms (both plainsong and Anglican settings), and hymns. Services and anthems can be added as required, and graded lists of suitable music are included.

G. G.

## EASY PIANOFORTE MUSIC

Some capital teaching material will be found in a number of pianoforte albums recently issued. They range in difficulty from Primary to Lower Division standard. For beginners, Ruth Tanner's 'Happy Days at the Piano' (Lyon & Hall, Brighton and Eastbourne) may be recommended. The pieces are short and easily graded, and the composer has also provided words to fit each tune. Though signatures of one flat and one sharp are used, no black notes occur in the first dozen pieces. In No. 4 the treble B flat requires a natural. In the last piece the tune would lie much more comfortably under the hand without the rather fussy changing of fingers on repeated notes. 'Two Little Pieces,' by R. H. Walthew (Paxton), are rather more difficult than the above. The first—*Andante moderato*—gives practice in expressive melody playing in each hand and in hand *staccato* in the *più mosso* section. The second—*Allegretto*—requires dainty playing and phrasing.

Two books by E. Beck-Slinn are more advanced. 'Seaside Sketches' (Bosworth) are four fluently-written pieces in two parts. They are excellent for developing clean playing in each hand. No. 3, 'A Romp,' is a capital study in quick repeated notes. In this, and in the first and last of the set, nimble finger-work is called for. In 'Masks and Faces' (Joseph Williams), Mr. Beck-Slinn portrays 'The Arrival of the Guests,' 'Columbine' (*Scherzando*), 'The Black Knight' (*Alla Marcia*), 'Pierrette,' and 'Harlequin.' The first and last require crisp, lively playing. These bright little pieces should appeal to young people, and might profitably be given to those whose rhythmical sense needs quickening.

There is nothing blatant about 'A little Ragtime,' by John C. Holliday (Joseph Williams). It is a quietly-written little piece, mainly in four-part harmony, which, apart from its rhythmical value, would make a pleasant study in *legato* playing. Soundly written, and forming excellent recreation for elementary pupils, are four little pieces under one cover, 'Thoughts in Tune,' by T. Haigh (Paxton). They are usefully varied in style, and the left hand is well catered for.

For pupils just out of the primary stage, Leslie Fly's attractive suite 'Our Island Story' (Forsyth) may be cordially recommended. The story is told in fifteen short pianoforte solos and two duets. For technical purposes these are admirable. They range in length from a few bars to a full page, and are widely varied in style. Musically, their general level is high, and the harmonic treatment is frequently distinctive.

G. G.

In reviewing Alec Rowley's 'Andante Religioso' for violoncello solo, strings, organ, and drums, in the September *Musical Times* (p. 822), the writer omitted to state that the work is published by Novello.

## The Musician's Bookshelf

'Musicians and Mummies.' By Herman Klein.

[Cassell, 21s.]

There is an equable tone about Mr. Klein's writing which seems to tell us that life has behaved very kindly to him. He has done what he most wanted to do, and has had the friendships he desired. In the course of these memories of a long and successful life no obstacle obtrudes. People have been almost uniformly charming towards him, and circumstances propitious. We know that in such cases there is always a give and a take. The world gave amiability, no doubt, in exchange for amiability received. Through all the years of his cruising in London theatres and concert-rooms he seems to have found wonderfully unruffled waters. We detect a distinct note of surprise in his account of his arrival at New York in 1901, when all unknowingly he stepped into a feud between a somewhat disreputable musical journal and a composer of operettas. It was as though he had not known such things could be.

Perhaps the happy temperament of our author is inclined to rob of vividness his accounts of the leading lights of the past whom he knew so well. The names of his friends make a splendid array, but with a natural kindness he is often content to tell us that this or that great man or famously-fascinating woman was simply charming. Certainly he succeeds in making the impression that the personages of artistic London in the 'seventies and 'eighties were singularly bland and genial.

To protest much is not in the part of such a writer, but Mr. Klein's book does ever so mildly protest against the unfair modern disparagement of that period, and particularly of its musical achievements. Such justice was due. The disparagement has been overdone.

Mr. Klein has been a musical critic for about fifty years, and has heard everything and everyone. He protests, and his words carry weight, that the mid-Victorians were not so benighted as the neo-Georgians fondly imagine them. In some ways they were a good deal better off than this enlightened generation. Mr. Klein's memories embrace season after season of grand opera—grand beyond the dreams of the 1920's. There were singers then! And, moreover, all that were in the world aspired to shine in London.

The reader cannot but be impressed by the names in the great operatic companies assembled by Gye, Mapleson, and Augustus Harris. He is still more sympathetically struck by the story of Carl Rosa's exploits. Harris was in the grip of a fashionable public which wanted brilliant and expensive shows—that is, foreign operas with foreign casts. But Carl Rosa set out for something less ephemeral. This Hamburger meant to put English opera on its feet, and his achievements within a few years were remarkable. He was the man for the unresolved problem—but he died too soon (at forty-seven), and there was no one to succeed him. The well-meaning Company that still bears his name is a far cry from the admirable band of singers who in the early 1880's were so hopefully producing—and with definite public encouragement—operas by all the best of the young men, Stanford, Mackenzie, Corder, and Goring Thomas.



Then Mr. Klein went year after year to the St. James's Hall chamber concerts, and that brings him to pay tribute to another Victorian whom we would gladly have with us to-day—Arthur Chappell, whose good deeds should give that name a lasting place of honour in the history of English music. There is to-day no lack of chamber music in London, but still we have nothing quite like the permanent institution of the 'Pops.'

Mr. Klein does not over-glorify the age of his youth. He suffered too much from the futility of the ballad concert to deplore its decline. But he reminds us, all the same, that in the 'seventies the "concert-world" was not afflicted by unwanted recitalists.

He saw all the Gilbert and Sullivan operas come to light, and on the strength of that alone he will be understood if he refuses to subscribe to the superiority of an age that has no Sullivan. Not only have we no Sullivan: Mr. Klein does not hide his opinion that recent attempts to sing his music have been pretty poor.

The 'seventies were also the golden age of choral singing in London. 'Choral singing to-day is palpably inferior to what it was before the close of the 19th century.' For Mr. Klein the best of choral singing was given by the Henry Leslie choir—

... perfect in its unity and balance, its precision of attack, its delicate gradations of strength, and, perhaps above all, the miraculous beauty and tenuity of its *pianissimo*.

It ended its career in 1887, and the Sacred Harmonic Society soon followed it. The London Bach Choir was in those days brilliantly efficient.

Those who have not thought of Promenade concerts dissociated from the names of Robert Newman and Henry Wood may read in Mr. Klein's book of the older Covent Garden 'Proms.' with their regular Beethoven and Wagner nights and their throngs of devotees. In a word, then, this amiable and unassuming chronicle contains a salutary lesson for a rather conceited musical generation. We ought to be doing better things in all directions before we earn the right to scoff at the 'seventies.

C.

'The Organ Works of Rheinberger.' By Harvey Grace.

[Novello, 5s.]

I think most organists have been a little irritated, some time or other, by friends who took it for granted that there is no music for the organ that matters, outside Bach and a little Mendelssohn, until the advent of the younger French and German schools. That attitude arose from ignorance, of course; but I wonder if we organists do as much as we might, consistently, to enlighten our friends in the pews.

Any organist who has gone through the score of Sonatas that Rheinberger left, besides his smaller pieces, and who can play them with spirit, in a workmanlike manner, need have small fear of the reproaches of musical friends. He will, in addition, have given himself a very great amount of pleasure, and have improved his playing more than a little. These Sonatas, save for a rare dullish movement here and there, are full of meat, and the exposition of their good points has clearly been a labour of love to the author of this book, who, making acquaintance with Rheinberger and Bach together,

when he was a choir-boy, has found that 'their music has stood the test of constant usage far better than that of any other composers.'

I take it that there are few guides who are more affectionately trusted for their sanity of judgment, broad-mindedness, and knowledge, than Mr. Harvey Grace; and so I have no doubt that this book (reprinted from papers in the *Musical Times*) will be kept by every organ 'fan' who reads these lines. Those who know the music will enjoy the exposition of its qualities, which does not lack the touch of enthusiasm that bespeaks the real music-lover keen on helping anyone who is interested, to taste the joys for himself; those who do not know Rheinberger have here matter that, with the plentiful illustrations, will show them how to get the best out of the Sonatas, and cannot fail to stimulate many to search for beauties in other departments of music. Here is something of the gusto that makes Grove's book on the Beethoven Symphonies so enjoyable, apart even from what it teaches.

Mr. Grace comments on Rheinberger's excellence as a writer of variations. Why are there so few good modern sets for the organ, of some scope? If we had more with the Brahmsian concentration and breadth of a set by Harford Lloyd (Augener), that I remember struck me as unusually good a few years ago, we should be happy. There is no form in which player and audience are more interested, when the variations really have meat in them. Rheinberger, both in his fugues and in his variations (especially in his ground-bass treatment), seems to me to have more than a tincture of those Brahmsian qualities, and of the big-chested freedom of stride of Bach. Some of the meditative slow movements, and certain of the short pieces, are as good as anything ever written in that kind for the organ.

Mr. Grace rightly emphasises the value of the hundred or so smaller pieces as voluntaries and recital items. It passes comprehension why so many organists continue to throw to their congregations the small change of compositions by inferior men, when these musicianly Monologues, Characteristic Pieces, Meditations, and so on, are available.

The difficulties in Rheinberger are of precisely the right kind, that inspire and do not repel the keen player. Other composers—e.g., Reger—will sometimes present enormous meals that leave little but a touch of indigestion by which to be remembered. One or two heavy doses of such works, and a recital audience retires discouraged—to the 'pictures,' maybe. Small blame to it.

As an organist whose days at the console are over, I shall continue to enjoy my Rheinberger with the aid of the pianoforte-duet arrangements of the Sonatas, and the memory of the more richly coloured delights of organ tone. Luckier people, still in harness, will find in this book the friendliest guide to the music, and a means of enabling them to commend it in the best possible way to their congregations.

W. R. A.

'The History of Orchestration.' By Adam Carse.

[Kegan Paul, 12s. 6d.]

The present seems to be a good moment for the issue of such a treatise as this. Ample material concerning early orchestral methods was available waiting to be collated; and the modern orchestra has reached a state of opulence calculated to satisfy even the most extravagant composer. One hopes so, at all events. Mr. Carse has made a capital book



out of all the mass of interesting stuff at his disposal. He has consulted scores galore, first editions, contemporary prints, manuscripts, &c. He begins by discussing the instruments of the 17th century, and carries his study of methods from the early efforts of the 16th century, through the four-part string band of Purcell-Scarlatti, the Bach-Handel orchestra, the transition period of Gluck, the eras of Haydn-Mozart, Beethoven-Schubert-Weber-Rossini, Meyerbeer-Berlioz-Mendelssohn-Glinka, Wagner, Brahms-Tchaikovsky, to that of Strauss-Debussy-Elgar, with a break halfway for a chapter concerning the instruments of the 19th century. There is an abundance of illustration, pictorial and music-type. The style is always interesting (though not always careful: e.g., there are a few split infinitives and some slips in spelling of proper names). Particularly good are the pages devoted to Berlioz, and very much to the point concerning some contemporary composers is the remark of Spohr concerning Berlioz, quoted by Mr. Carse: 'I have a special hatred of this eternal speculating upon extraordinary instrumental effects.' Louis should have lived to-day, when so many scores contain an intolerable amount of extraordinary instrumental effect to a mere ha'p'orth of musical invention. Mr. Carse's history well deserves to become the standard authority on this perennially interesting subject.

H. G.

'Etudes.' Par J. Rivière.

[Paris: Editions de la N. R. F., 8 francs]

French criticism lately lost a subtle and poetical mind in Jacques Rivière. Still a young man, he died of the lingering effects of the rigours he had suffered as a prisoner of war in Germany.

The musical essays in this volume date from before the war. The composers discussed are Bach, Rameau, Wagner, Franck, Debussy, Ravel, Dukas, Borodin, and Moussorgsky. Rivière's musical criticism was purely 'literary.' This is a sort which, often lending itself to high-falutin nonsense, has been so much abused that people excusably fight shy of it. Yet, surely, it all depends on how it is done. Rivière was too keen an intelligence, and too cultivated, to fall into any nonsense.

His picturesque style of writing stands or falls by the reality of the impression he has received. When the impression was somewhat slight, as we can guess that it was from Franck's music, the essay falls into mere word-spinning. But is not this a vivid way of putting the characteristics of Spanish music—a more vivid way than any purely technical statement could be?

There is a torpor in Spanish dance music—a union of fury and sleepiness. The dancers seem always to be arousing one another by their cries. They stamp their feet, they stand all ready, arms a-kimbo, and shout invectives as encouragement. But the storm does not break. Bold beginnings peter out. . . . All is preluding, preparatory ritornels, emphatic exordiums. The singers set out to show us how incomparable they are. But it is too hot to-night, and the guitar's strings snap.

There is a pretty tribute to the winning effect of 'Pelléas' on the men who were young when the century was young. The essays on 'Prince Igor' and 'Boris Godounov' date from the time of the first triumphs of the Russian Ballet. Rivière could go back to Rameau, and find 'a reward for weariness and one of our dearest astonishments.' The astonishment was that of the young men who had imagined

that Wagner had broken all moulds and formal fashions of expression. But Rameau's spontaneity

. . . is so wondrous that it feels no uneasiness from its chains. It rises and dances, it suffers passion, and it weeps in the palace of its own choice, and within the rules of its games it employs itself whole, so that the idea never occurs to it of an escape from a constraint which is beyond its perception.

In Bach's 'St. John' Passion, Rivière hears the voice of contrition, ever harassed by the sense of guilt, a voice of deep self-accusation absorbed in the prayer for pardon:

Like prayer, whose invariable modes it borrows, this music is both rigid and panting. Bach takes one idea after another. To each one he hangs until he has wholly expressed it. He leaves it only when it is exhausted. He inserts it in a fixed form—chorus, aria, or recitative—whose abstract lines draw beforehand a plan of the ways of its exploration. Within that form a great music, feverish and united, is developed. It tramps up and down the allotted space, and the ground is pitted with the number of its steps. Every inch is covered by that hurried, regular movement. Wondrous trampling! There is no way of escape for me. I am led by violence. I can but obey the hand which has gripped me, and I must *feel* unto the end. Under that close, grim grasp, I am an expiating penitent.

C.

'Debussy and Ravel.' By F. H. Shera.

[Oxford University Press, 1s. 6d.]

This is one of the excellent 'Musical Pilgrim' series, the first batch of which was reviewed in our last issue. Mr. Shera's book—inadvertently omitted from the notice—is a very concise discussion of the composers, the author having wisely saved space by omitting biographical details, which after all are easily accessible. The coupling of two composers so typically French, yet in many ways so diverse, is a happy thought, for there is a good deal that is interesting and instructive in a comparison. Mr. Shera deals with their main characteristics, and discusses a few representative works in detail, with music-type illustrations. It is not easy to see how he could have made better use of his sixty pages. (By the way, he says that 'No mode possesses a leading-note.' But what about the Lydian—F to F—and the Hypo-Lydian—C to C? Both acquired a certain amount of disrepute because of the possession of that rather weak feature.)

'Rubato, or the Secret of Expression in Piano Playing.' By J. Alfred Johnstone.

[Joseph Williams, paper, 3s.; cloth, 4s. 6d.]

A very thorough exposition of a subject very much in the air, and far too little understood, even by many experienced pianists. A study of it would enable students to hit the mean between rigidity and the incoherent and rhythmless distortions that too often pass as *tempo rubato*—even in the case of some famous players. Mr. Johnstone supports his text with numerous music-type illustrations.

'Everybody's Guide to Broadcast Music.' By Percy A. Scholes.

[Oxford University Press, 3s. 6d.]

'The Second Book of the Gramophone Record.' By Percy A. Scholes.

[Oxford University Press, 4s. 6d.]

Little more than mere mention of these books is needed, seeing how familiar the author's method is to thousands of gramophone and wireless enthusiasts.

(Continued on page 916.)

## An Analogy

FOUR-PART SONG  
ARRANGED FOR MIXED VOICES

Music by C. H. H. PARRY

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

**Slow**

**Soprano**  
The light of eve - ning fa - deth fast, The sun's bright ray no long - er

**Alto**  
The light . . of eve-ning fa - deth fast, The sun's bright ray no long - er

**Tenor**  
The light of eve - ning fa - deth fast, The sun's bright ray no long - er

**Bass**  
The light of eve - ning fa - deth fast, The sun's bright ray no long - er

**Piano**  
**Slow. ♩ = 84**  
*(For practice only)*

glows, . . The wea - ry toil of earth is past, And wea - ry mor-tals seek . . re -

glows, . . The wea - ry toil of earth is past, And wea - ry mor-tals seek re -

glows, The wea - ry toil of earth is past, And wea - ry mor-tals seek . . re

glows, . . The wea - ry toil of earth is past, And wea - ry mor-tals seek re -

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Also published for A.T.B.B. in THE ORPHEUS, No. 486

*mf* *f* *dim.* *rit.*  
 - pose, Let no sound mar their sleep, Who on - ly thus may cease to weep.  
*cres.* *dim.* *rit.*  
 - pose, . . Let no sound mar their sleep, Who on - ly thus may cease to weep.  
*mf* *f* *dim.* *rit.*  
 - pose, Let no sound mar their sleep, Who on - ly thus may cease to weep.  
*cres.* *dim.* *rit.*  
 - pose, . . Let no sound mar their sleep, Who on - ly thus may cease to weep.  
*cres.* *mf* *f* *dim.* *rit.*  
*a tempo* *pp*  
 E'en so with kind - ly hand may death, When a - ge's twi - light fall - eth  
*a tempo* *pp*  
 E'en so with kind - ly hand may death, When a - ge's twi - light fall - eth  
*a tempo* *pp*  
 E'en so with kind - ly hand may death, When a - ge's twi - light fall - eth  
*a tempo* *pp*  
 E'en so with kind - ly hand may death, When a - ge's twi - light fall - eth  
*a tempo* *pp*  
 round us, Our eye - lids close and still our breath, And with a veil of peace . . sur -  
*rit.* *rit.*  
 round us, Our eye - lids close and still our breath, And with . . a veil of peace sur -  
*rit.* *rit.*  
 round us, Our eye - lids close and still our breath, And with a veil of peace . . sur -  
*rit.* *rit.*  
 round us, And eye - lids close and still our breath, And with a veil of peace sur -  
*rit.*

*cres.* *dolce*

round us, Un - til the dawn shall come, And wake us in a pain - less

*cres.* *dolce*

round us, Un - til the dawn shall come, And wake us in a pain - less

*cres.* *dolce*

round us, Un - til the dawn shall come, And wake us in a pain - less

*cres.* *dolce*

round us, Un - til the dawn shall come, And wake us in a pain - less

*pp* *Slower*

home, and wake . . . us . . . in a pain - less home.

*pp*

home, . . . and wake . . . us . . . in a pain - less home.

*pp*

home, . . . and wake . . . us in a pain - less home.

*pp*

home, . . . and wake us in a pain - less home.

*pp* *Slower*

(Continued from page 912.)

Mr. Scholes does a useful thing in discussing some of the numerous letters he has received from listeners—letters 'friendly, inimical, dogmatic, and inquiring.' 'The Second Book of the Gramophone Record' deals with a good many contemporary works, such as 'Petrouchka,' 'The Planets,' &c. Both books deserve extended notice, but space does not allow it in this issue, and a postponement is not to be thought of, lest several more volumes from the indefatigable and advisory 'P. A. S.' appear in the meantime. The panting reviewer must hang on to his skirts or toil after him in vain.

H. G.

## BOOKS RECEIVED

[Mention in this list neither implies nor precludes review in a future issue.]

'Les Quatuors de Beethoven.' By Joseph de Marliave. Pp. 403. Paris: Librairie Félix Alcan, 30 frs.

'The Singing of the Psalms and Canticles to Anglican Chants.' By A. Hastings Kelk. Pp. 19. Oxford University Press, 2d.

'Music and its Makers.' By Janet Weakley. Pp. 159. George G. Harrap, 3s. 6d.

'The Problems of Modern Music.' By Adolf Weissmann. (Translated from the German by M. M. Bozman.) Pp. 244. Dent, 6s.

'Robert Schumann.' By Frederic Niecks. Pp. 336. Dent, 10s. 6d.

'The Control of the Breath.' By George Dodds and James Dunlop Lickley. Pp. 65. Oxford University Press, 6s.

'A Skeleton History of Music from 1400 to the Present Day.' By Elizabeth Wray. Pp. 171. Kegan Paul, 4s. 6d.

## Gramophone Notes

By 'Discus'

## COLUMBIA

In speaking last month of the new H.M.V. Pachmann records I said that they represented the player's début in the recording-room. Several correspondents write pointing out that Pachmann records have been in the Columbia list for some ten years; he has also recorded previously for H.M.V. Sorry! my mistake. But it was not invention on my part. I read the statement somewhere (though I cannot now trace the source), and merely quoted it in my simple, trustful way.

The pick of the Columbia basket this month is surely the reproduction of the Léner players in Beethoven's E flat Quartet, usually known as 'The Harp' (four 12-in.). The whole touches high-water mark, both in playing and recording, and one need say no more. Especially good are the first movement and the *Presto*, which come on the first and third records of the set. The brilliance and precision of the latter are remarkable.

Perhaps I am not a sufficiently keen Berliozian to appreciate fully the 'Roman Carnival.' I have never got over my feeling that the opening section is dull, and that (as usual with this composer) we do not get an approach to his best until he is going full steam ahead. Hence my pleasure in the 12-in. record of the Hallé Orchestra's performance is almost confined to the second side. I have an impression, too, that the quieter side is less well recorded.

A very good piece of work is the selection from Wormser's music to 'L'Enfant Prodigue,' played by the Queen's Hall Light Orchestra, conducted by Eugene Goossens, sen. There is always room for light music of this quality. The odd side of two 12-in. d.s. is filled by a tasteful performance of the Meditation from 'Thais.'

The Preludes of Acts 1 and 3 of 'La Traviata,' played by the Court Symphony Orchestra, will please such as still have any use for that faded work. I note that Mr. Compton Mackenzie says he is 'prepared to defend "Traviata" against anybody.' I wish time and space allowed me to lure him on! (12-in.).

An interesting choral record is the 12-in. of the Associated Glee Clubs of America (eight hundred and fifty male voices) singing 'O come, all ye faithful' and 'John Peel,' with an audience of four thousand joining in the hymn. The power is considerable (though not overwhelming), and the success is sufficient to make us hopeful of getting first-rate choral records in due season. It cannot be said that the effect at the entry of the audience is that of four thousand people pulling their weight; their effort makes a vague and not unimpressive background. But, oh! the rhythm in 'John Peel!' If this is the fashionable *rubaaaaahto*, give me strict metronomic dealing all the time for music of this sort.

The Columbia Company has taken a leaf out of the B.B.C. book in a 12-in. 'Descriptive Record,' giving the conglomeration of sounds, vocal and mechanical, that accompany 'A Day at Scarborough' and 'The Departure of the Flying Scotsman,' played by the Columbia Sketch Company, with railway effects, bands, &c. This is a very promising start in a field that is capable of a good deal of development. There is humour, the dialogue is clear, and (with the exception of the querulous child, who sounds too adult, and is certainly over-acted) the whole thing is natural. I suggest as successors a reproduction of a stump speaker and his hecklers in Hyde Park, and the section of a crowd of football 'fans' during an exciting five minutes in a cup-tie.

Good average vocal records are those of Stracciari in the Serenade from Berlioz's 'Damnation de Faust' and an Air from 'Tannhäuser'—with a lot of wobble and unpleasing tone (10-in.); Miriam Licette and Frank Mullings in the 'Letter' Duet from 'Carmen'—a good record, in which the orchestral accompaniment is successful above the average (12-in.); Muriel Brunskill in a couple of Scotch songs, 'Ilka blade of grass' and 'Ca' the yowes' (10-in.); and Glanville Davies in Moussorgsky's 'Song of the Flea' and Vaughan Williams's 'Silent Noon,' with orchestra—not an unqualified success. Much more than a good voice is wanted here. We don't get the mood of the second song, and the satire of the other is drawn rather mild, with a laugh that sticks too faithfully to the notes (10-in.).

H.M.V.

The autumn season could hardly make a finer start than it does, with Elgar's second Symphony and Bach's Violin Concerto in E. The former is one of the greatest things in modern music, but so seldom heard that a recording is doubly welcome. The result is not perfect, of course. Elgar's orchestration and texture generally are of a complexity bound partially to defeat the gramophone and wireless for a while. The records give those of us who know the



Symphony a chance to keep in touch with its beauties, while waiting for its occasional performances; and those to whom it is as yet unknown can get on terms with it. The opening record appears to be the least satisfactory. There is not only a lack of sonority; the details are far from clear. Curiously the second record shows a great advance in every way—at all events on my machine. The best recording is in the *Scherzo*, with the *Finale* as a good second. The *Scherzo* is a thing of joy, and the details (especially in the fascinating quiet passages for wood-wind) are as clear as one could desire. I fancy the inequality of the recording is due to the playing, which seems to improve and warm up as it goes along. The players are the Albert Hall Orchestra, with the composer as conductor. The work fills eleven sides, the odd space being given to the Meditation from Elgar's 'Light of Life,' an early work that is well worth attention.

The Bach Concerto shows how far off still is the solution of the question of balance in works for soloist and orchestra. Thibaud's tone is rich, and so far as his part is concerned one need ask for nothing better—though I feel that he doesn't quite maintain throughout the standard he reaches in the first movement. But we want a more clearly defined background. Even in the simplest of Bach's accompaniments there is always a good deal going on, and the faint, cloudy sounds here take off a lot of the interest and effect. I don't know what kind of orchestral strength is used in cases like this. Seeing, however, the success with which a string quartet is recorded, it might be worth while giving the background to a quartet, or double quartet, and allowing them a fair amount of rope in the matter of power. The effect of the string orchestra in this record is that of one long apology for being alive—the very last thing called for by music so vigorous. I hope my dwelling on this weakness will not give an impression that the records are not enjoyable. Far from it. I add that five sides are taken up by Bach, the sixth being used to good effect by an Adagio of Desplanes, arranged by Nachez—a worthy companion piece to the Concerto.

Pachmann plays a couple of Chopin Mazurkas—A flat, Op. 50, No. 2; and B flat minor, Op. 24, No. 4 (12-in.). He is, as usual, too much of a law to himself in regard to time and rhythm for my taste. *Rubato*, surely, should be little more than such rhythmic freedom as cannot well be expressed in notation. Pachmann doesn't merely rob the time; he robs the composer as well. As in last month's Pachmann records, the tone occasionally suggests steel bars, but there are some beautifully delicate bits. Most of us will be duly thankful that the player doesn't bother us with barely articulate babblings as to the meaning of the music, or his views on it.

Vocal records are pretty much as usual—that is to say, far less valuable than the instrumental, on both musical and interpretative sides. John McCormack sings Strauss's 'Morgen' and Rachmaninov's 'Before my window' with a tone-quality that is surely unduly lachrymose and nasal, Kreisler playing obbligati (10-in.); Frieda Hempel is heard in a poor piece of descriptive writing by Farley called 'The Night Wind,' and Schubert's 'Wohin' (10-in.); Eric Marshall is doleful and sentimental in Bemberg's 'Hindoo Song' and Schubert's 'The Wanderer' (12-in.); and Leila Megane does nothing to lift the general air of depression with

Strauss's 'Dream in the Twilight' and Schubert's 'Death and the Maiden' (10-in.). It was a relief to put on the record of Ernest Hastings in a couple of Corney Grain's songs ('The Cautious Lover' and 'My old Dress Suit'), and his own 'After-thoughts.' The Grain songs were well worth revival, but I suggest that 'The Cautious Lover,' with its melody in the style of Hook, is better sung than *parlando*. This view is based on my recollection of hearing Corney himself sing it when a youngster—when I was a youngster, that is. 'After-thoughts' is genuinely funny.

## VOCALION

Here, as in the other parcels, we find a big classical work—Beethoven's Pianoforte Concerto No. 4, in G, played by York Bowen and the Æolian Orchestra, with Mr. Stanley Chapple conducting (four 12-in.). This is unusually successful in regard to the pianoforte tone. Indeed, I cannot recall so long a work in which the level is so high. Mr. York Bowen's fluent, happy style is well suited here. The orchestral part is at times too much in the background, but on the whole the balance is good. This is one of the very best concerto records. Only in the slow movement do I feel some lack of significance—a not uncommon experience in gramophone performances, and one for which the mechanical side is probably to blame.

A capital fiddle record is the 10-in. of Albert Sammons in Samuel Gardner's 'From the Canebroke,' and Dvorák's Slavonic Dance No. 1, arranged by Kreisler. The Gardner piece is rather small beer, but the playing of both is first-rate, and the reproduction all that can be desired.

To many the chief vocal record will be that of Luella Paikin in Benedict's 'La Capinera' and Bishop's 'Lo! here the gentle lark' (or, as the singer seems to prefer it, 'gentell'). The first is very attractive, thanks largely to the flute and celeste, and the admirably clear recording. Miss Paikin does, with neatness and address, all that is possible with superficialities of this sort. The flute part in both (played by Charles Stainer) is a delight. One is reminded that in this type of song, which is really a duet (or a duel, perhaps) between the two wind instruments, human and wood, the wood often comes off the better, though the human gets the bouquets and the paragraphs (12-in.).

Horace Stevens shows a fine range of colour in his singing of a group of songs from Somervell's cycle, 'Maud.' But the very violence of the contrasts sometimes defeats the gramophone, which is apt to make a very quiet passage sound feeble. But it is good to find a singer of Mr. Stevens's calibre concerning himself with representative English songs (12-in.).

For an example of the reverse, take the record of Ethel Hook in 'The Lost Chord' and Liddle's 'Abide with me'—waste of a fine voice, at all events so far as the Liddle song is concerned. There is still something to be said for the Sullivan song. One can easily point to this or that weakness, yet when all is said, it is streets above the conventional sacred song in musicianship and legitimate effect.

## NATIONAL GRAMOPHONIC SOCIETY

I am glad to see in the current number of the *Gramophone* that the Society winds up its first year in a satisfactory and hopeful position. Certainly it has justified its existence by producing excellent records of such works as the

Debussy Quartet, the Beethoven E flat, the Schönberg Sextet, &c., at a subscription rate which works out at five shillings a record—about 50 per cent. less than the usual price for a 12-in. of the same standard. The latest issue is the Beethoven Quartet in F, Op. 59, No. 1. The players are again the Spencer Dyke Quartet. I cannot say that this set of records strikes me as being quite up to the level of the best of the Society's productions so far. There is more than a hint of doubtful intonation here and there, and the quiet passages suffer from a pronounced scratch that I am sure must evoke some pungencies from Mr. Compton Mackenzie. But there is much that is really first-rate—the freedom and nuance of the first movement and the delicacy of the *Allegretto*, for example. Readers who have not yet heard of the Society, or, having heard, are yet trembling on the brink, should write to the Secretary (58, Frith Street, W.1) for particulars. Now is a good moment, for the Society's year starts at Michaelmas, and there is a scheme whereby new members may make their membership retrospective, and so obtain the privileges of the past year so long as the supply of records holds out. I haven't space to give the details. I add that the issue of the records of the Brahms Sextet and the Mozart Oboe Quartet are imminent. The Society deserves well of gramophonists (especially such as are chamber music enthusiasts) not only for undertaking the recording of works that might be too risky for the regular companies, but in the long run by encouraging—one might almost say goading—those companies into giving more and more consideration to the claims of the best music.

## Player-Piano Notes\*

BY WILLIAM DELAIRE

### CLASSICAL

A piece of Bach's recorded by Harold Samuel is naturally something of an event in the world of 'mechanical' pianos, and the issuing this month as a 'Duo-Art' roll of such a well-known example as the Prelude and Fugue in B flat, No. 21 of the first book (A.C. 0205) is certainly a first-class event which all Bach lovers will be quick to note. And the playing of it is so delightful that many others will surely be converted at the hands of so persuasive an evangelist. It is a thing of joy from first bar to last—and all too short.

Another noteworthy roll is Gabrilovitch's playing of Chopin's posthumous Valse in E minor (A.C. 6273). One expects a good performance from such an artist, and to describe it as superb is to be but mildly enthusiastic. The opening subject is played with a sparkling grace, the second not too sentimentalised, and ornamented with some delightful touches of *rubato* which enhance rather than disguise the perfect rhythmic swing of it. Speaking of Chopin, I have been playing the Pachmann roll of the E minor Etude frequently of late. I referred to it approvingly last month, but wish to remind my readers to get this distinguished and beautiful example of the gospel according to Pachmann.

Rameau's 'Tambourin' (A.C. 0228) consists of a florid little tune over a sort of drone bass, and has an archaic flavour which provides happy relief

after a bout of modernism. Mlle. Darré plays it with a delicate elegance that is admirably suitable.

These three rolls are all 'Duo-Art,' Haydn and Brahms providing the straight-cut rolls. The former gives us the first movement of his Sonata in D, Op. 7 (A.C. T24626, A.S. 93470), a jolly little piece, depending very largely upon manner of performance for its effect. Played inattentively it is dull, but with a proper rhythmic accent and observance of dynamic contrast it not only provides good practice, but is an excellent example of early sonata form. The Brahms Intermezzo, Op. 116, No. 5, in E (A.C. T24549), has a beauty which is the more precious for being not too obvious. It demands and repays careful study, with a fairly negligent eye upon the accent perforations. Beethoven's Sonata, Op. 10, No. 2, in F (A.S. 93465/6), I commented upon in the August issue.

The 'Animatic' rolls include a specially distinguished performance of Debussy's 'Reflets dans l'eau,' by Walter Giesekeing. I fancy that we have been privileged to hear him but twice in this country, when his playing was universally praised, its most remarkable feature being, I thought, his wonderful command of the softer tone-colours. In this roll, of course, we are left to emulate these to the best of our ability, but all the beauty of his *tempo* and nuance are represented, supplying a powerful stimulus to the imagination. I must add also that special attention must be given to pedalling. Much of the effect of this music depends upon the subtle blending of chord-colours with the aid of the sustaining pedal, and if the automatic sustaining device is not used—and this is notoriously unsatisfactory—I recommend my readers to observe the pedal perforations very carefully, and to control the lever accordingly.

### POPULAR

The remainder of the 'Animatic' rolls are mostly 'best sellers,' though one or two call for special mention. The first is Grieg's 'Albumblatt,' Op. 28, No. 2, in F (A.N. 51844). It is played by the composer, which fact alone makes it worth double its price. What a uniquely valuable record of such a composer's playing, preserved for all time! Surely it should give pause to those benighted souls who still affect to despise the player-piano! The music itself is a charming fragment in a rather Wagnerian vein of harmony, most exquisitely played. Two other unusually attractive little pieces are 'Valse Prelude' (A.N. 59516) and 'Etude' (A.N. 59517), by Archie Rosenthal. They have no pretensions to being more than salon music, but bear the stamp of a musicianship which is quite above the usual standard of such pieces. For one thing, they will bear frequent repetition, which is more than can be said of much light music. The acquisitive instinct may safely be indulged here. Massenet's 'Mélodie,' Op. 10, No. 5 (A.N. 58954), is issued as a straight-cut roll, and as a 'Duo-Art' roll (A.C. 6881), under the title of 'Elégie,' played by Rudolph Reuter. I think it demands a stringed instrument for its proper performance—by *proper* is meant one adequate to its long-drawn-out sentimentality. The 'sob-stuff' is well to the fore in the typically Victorian French manner, though this is no deterrent to many people. Moszkowski's ever-popular 'Arabesque,' Op. 15, No. 2 (A.N. 59245) is well played by H. Klinger, and Oswin Keller acquires himself worthily in Raff's March from the Suite in D, Op. 91 (A.N. 57178). The remainder of

\* A.C. = Aeolian Co., Ltd.; A.N. = Hupfeld, Ltd.; A.S. = Sir Herbert Marshall & Sons, Ltd.

the 'Animatic' rolls are straight-cut, and in order of merit might be mentioned as follows: 'Tendre Aveu,' Op. 43, a Romance by Schütt (A.N. 54020), a very good example of his style; Rimsky-Korsakov's 'Mlada' (A.N. 57228); a Potpourri from Massenet's 'Herodiade' (A.N. 54986); and 'La Lettre de Manon,' by Ernest Gillet (A.N. 54018).

A friend remarked to me the other day that I use the word 'pianistic' too frequently in these notes. He may be right, but with many apologies I regret that I can find no other word which so adequately describes Genevieve Pitot's playing of Sieveking's Introduction and Valse Lente (A.C. 6815). Indeed, I think that it is in connection with her rolls that the offence has been committed. The fact remains, however, that whether the music be specially interesting or not, all the arts and graces of pianism are given us, pressed down and running over, but never to excess—if I may put it so paradoxically. In the present case the music is well-known enough and quite pleasing, but the playing lends a distinction which redeems it from the ordinary. Much the same might be said of Robert Armbruster, who provides two 'Duo-Art' rolls—'Idilio,' by Theodore Lack (A.C. 6886), a polished piece of salon music, and a selection from Flotow's 'Martha' (A.C. 0683). The remaining 'Duo-Art' roll is 'Snowbirds,' by Burleigh (A.C. 0683), a delicate, suggestive little piece of programme music.

The outstanding hand-played roll is Katherine Goodson's playing of Chopin's Nocturne, Op. 37, No. 2, in G (A.C. A807). Her *tempi* are a little unusual, perhaps, but are nevertheless very beautiful, and contribute to an interpretative insight which makes the roll indispensable to any Chopin collection. Cortot pours out his marvellous technique on Liszt's eleventh Rhapsody (A.C. A809). All the customary features are present—the overwrought elaboration of something not particularly worth saying, plus the usual vulgar finish. But not to deter those who like such music, it must be added that it is a supremely fine performance. Two pleasant salon pieces complete the hand-played rolls—Stojowski's 'Chant d'Amour,' played by Rudolph Ganz (A.C. A815), and 'Au Matin,' by Godard, played by Clarence Adler (A.C. A813). Both are excellent examples of the superiority of the hand-played roll over the straight-cut in this sort of music, and introduce many little pianistic touches impossible of accomplishment with an ordinary roll. Two of the latter variety are 'Song of the Fountain,' by H. Baynton-Power (A.C. T24639; A.S. 93467), and 'Sérénade d'Oiseau,' by H. Marling (A.C. T24645). The former is a tuneful *morceau*, nicely treated, the latter hopelessly commonplace—Liszt has done it so much better.

#### SONG ROLLS

The best of these is again one by Roger Quilter—an extremely beautiful setting of Shakespeare's 'O Mistress Mine' (A.C. 26489). Those who are anxious to progress from the 'Garden of Love' type of ballad to something better should get these Quilter songs and study them. They will be an education both to themselves and their neighbours. The others are 'The Wheel-Tapper's Song,' by W. Charles (A.C. 26538; A.S. 72537), much on the lines of 'Stone-Cracker John'; Molloy's popular 'Carnival' (A.C. 26535; A.S. 72536); and 'The Mistress of the Master,' by H. Lyall Phillips (A.C. 26537; A.S. 72538). Mendelssohn's 'O rest in the Lord' is issued as an accompaniment only for 'Duo-Art' pianofortes.

#### DANCE MUSIC

As usual, most of this music is issued in 'Duo-Art,' 'Song Roll,' and straight-cut form. I think the best are the Charleston or fox-trot from 'Runnin' Wild,' a clever piece of rhythmic work; and the 'Midnight Waltz.' The rest are quite amusing, as much in the extravagance of their words as in the ingenuities of their syncopations.

### Wireless Notes

BY 'CALIBAN'

The two Shire Hall concerts of the Gloucester Festival were so successfully broadcast and so highly enjoyed that it is to be hoped the Company will enable us to have a taste of the Leeds Festival. The only Gloucester item that didn't come through very well was the new work of Howells, partly because it was new, and even more because, like so much new music, it was mainly a kind of ingenious and complicated burbling. That is how it reached me, anyhow. Our young bloods have still something to learn in economy and directness (which means effect) from such composers as Edward German, whose 'Theme and Six Diversions' came through brilliantly, every note telling—chiefly because there were not too many of them.

From the London Station we have had many good things during the past month, the pick being the Virtuoso Quartet in Mozart and Debussy; and the D minor Bach Pianoforte Concerto with Harold Samuel at the keyboard and Malcolm Sargent conducting. On each occasion I found the result not a bit less convincing or enjoyable than that of a performance heard at first hand in a concert-room. Listening in slippered ease I marvelled more than ever at those of my professional brethren who are still unable to take wireless seriously as a distributor of fine music.

Here is a curious point in regard to the diction of singers, and one which seems to show that in this respect the wireless has a big pull over the gramophone. Incidentally it may provide data for useful experiment in the recording room. Everybody knows that the gramophone tends to make singers' words indistinct. Apparently wireless does the reverse. I was remarking to a friend that I had never been more thrilled by Stanford's 'The Old Superb' than by the Gloucester performance of Norman Allin, heard at hundreds of miles' distance, and I mentioned the clearness of the words. My friend thereupon said that he had been at that particular concert, and had spent the evening dodging to and fro between the Shire Hall and the wireless station. To his surprise he found the singers' words clearer on the wireless than in the Hall. Now if the exact reason for this can be discovered, we shall be on the way to some useful developments in recording. The fact may even throw a little light in the direction of singers and their teachers in regard to this usually weak side of their art.

I welcome the news that consideration is being given to the suggestion that composers shall be asked to write music specially suitable for broadcasting, and that certain standard works shall be recorded with the same object in view. There is no

doubt that sooner or later the gramophone and wireless will be specially catered for in this way. Apparently there will always be certain peculiarities involved in recording and broadcasting. I say peculiarities, not disabilities, because it may prove (as in this case of diction) that the process is sometimes beneficial. (Another example: Heifetz's tone is generally held to be finer and warmer when recorded than in the concert-room.) If a slight modification of the scoring of the classics helps the music across, nobody need object. Something of the kind is already done in the recording-room, but still not enough, judging from some orchestral records. The writing of music with a special view to the needs and potentialities of radio is thoroughly commonsense, and I hope the B.B.C. will follow up the idea. It may open up a new world of effects, besides giving us the old ones to better advantage.

### VENICE FESTIVAL

By EDWIN EVANS

The first migration of the International Society for Contemporary Music, from Salzburg to Venice, caused a marked contrast in the character of the meeting. For three years in succession (including the unofficial gathering at which the Society was created) there has been at Salzburg something like a happy family, where even the lion and the lamb would drink at the same fountain, possibly because there was no room to avoid each other, but still with cordiality. Much good resulted from this atmosphere of intimacy in the shape of exchanged ideas, mutual introductions to new works beyond those heard at the Festival, and a general comparing of experiences. At Venice the musical visitors dispersed on sight-seeing expeditions, or yielded to the seductions of the Lido, and the attractions everywhere were so numerous that one seldom met except by arrangement. The concerts being rather late, they were not even followed by any of those convivial adjournments which were so popular at Salzburg. At the end one has more or less 'done' Venice, and incidentally heard a lot of music, but Salzburg was different. There is, however, one compensation. For the International Society for Contemporary Music Salzburg was a kind of convent-school from which it has now emerged into the light of public life, for the audience here comprised a much larger proportion of lay folk, and a good sprinkling of the socially distinguished. The Festival is no longer a family affair, but, like other festivals, a function. It is even becoming fashionable. Let us not be too resentful of this, for it materially helps the aims of the Society.

Musically it was a mixed affair. Juries of three, however experienced or eminent their members may be, are exposed to one serious danger, which we call benevolence. The Conference of Delegates, realising this, has already increased the number, but so far as this Festival is concerned, it was closing the stable-door after the horse had been stolen. The programmes included some works which, on performance, aroused surprise and even resentment. Others, whilst less noxious, made one wonder at their selection from among those known to have been submitted. In short, the high standard of 1924 was not uniformly maintained, although there was still a satisfactory proportion of music such as one wants to hear at least once, and a sprinkling of works likely to be

added to the repertoire. It is not merely a charitable view, but the truth, that the Festival may be described on the whole as a success, though it had its dark moments.

The concerts were held in the Fenice Theatre, a spacious and lovely building which made one envy the Venitians. Its seating capacity is three thousand, and it presented an appearance of a 'full house'; but the gallery was not in use, and the boxes held mostly small parties, instead of being crowded, so let us not be led astray by the figure. The concerts began at nine p.m. and were over about half-past eleven, which shows that the jury is still too generous, though probably the fault once more rests with the composers, who nearly always understate the 'time occupied in performance.' The following is a complete record of the programmes, in which only one change occurred, a work being transferred to another evening in consequence of the indisposition of an executant. Considering that the performers hailed from a dozen countries, and a complicated organization had to be set up, it is a feather in the Society's cap that so fixed an itinerary could be maintained. The local arrangements were excellent, and the first act of the Conference was to thank the Italian section for its great and successful effort.

#### FIRST CONCERT

String Quartet ... ..Erwin Schulhoff  
'L'Horizon Chimérique,' Song-cycle... Gabriel Fauré  
'Nocturnal Impression of Peking' and 'Korean Sketch,' for chamber orchestra Henry Eichheim  
'Jazz Band,' for violin and pianoforte Wilhelm Gross  
Songs ... ..H. Villa-Lobos  
Concerto, Op. 36, No. 1, for pianoforte and twelve instruments ... ..Paul Hindemith

Two of the above works have been heard and discussed in London: Eichheim's Oriental excursions, and Fauré's song-cycle—but it is permissible to add a tribute to Madame Croizat's singing of the latter. Madame Eva Gauthier sang the Brazilian composer's songs, which are short and pithy, strongly tinted in Gallic colours, but interesting and individual. Of the three chamber works the so-called 'Jazz Band' held more Viennese Schlagobers than was suited either to the title or its audience. There was a good deal of interest in Schulhoff's Quartet. The opening is bright and commendably short, there is some whimsicality in the second movement, and buoyancy in the third, a gipsy dance, yet the lyricism of the *Finale* does not sound quite true. The composer, a 'Deutsch-Böhme,' has plenty of skill, but studies his contemporaries too assiduously. Undoubtedly the best work of the evening was Paul Hindemith's Concerto. Like some recent Stravinsky it is pseudo-classical. It comprises a first movement which is full of vitality; a slow section with some very original part-writing but too drawn-out; a very short, brilliant and exhilarating 'Pot-Pourri' which, in the colloquial phrase, 'brought the house down'; and a *Presto*. All four sections are predominantly contrapuntal. Apart from occasional redundancy the work suffers from a recently acquired mannerism which consists in eliminating all formal conclusions. The movements do not end; they simply leave off, one about the right time, one too early, the others rather late.



## SECOND CONCERT

Sonata, for pianoforte and 'cello	... <i>Gaspar Cassadi</i>
Sonata No. 6, in B minor, Op. 13 (in one movement)	... <i>Samuel Feinberg</i>
Sonata, for violin alone	... <i>Zoltan Szekely</i>
Five short pieces for string quartet	... <i>Max Butting</i>
Songs	... <i>Ladislav Vycpálek</i>
Duo, for violin and 'cello	... <i>Hans Eissler</i>
String Quartet	... <i>Leos Janáček</i>

The Spanish 'cellist's Sonata suggests that he is entertained in the best circles, and has written something with which to respond to the inevitable invitation to play. It is inoffensive, but without serious interest. Feinberg hails from Soviet Russia, where he is regarded as a kind of heir to Scriabin. But that composer's latter manner was too individual to be bequeathed without loss to the independence of the recipient, and the Sonata shows Feinberg repeating Scriabin's harmonic yearnings, even to the characteristic intervals which express them. Szekely is a very fine violinist. Of that he gave proof in the playing of his Sonata, and even more in Ravel's 'Tzigane' the following day. But the Sonata belongs to the kind of music which is more interesting to play than to hear, and the audience grew restive. Somebody was unkind enough to suggest afterwards that if Feinberg and Szekely had played their works together it would have saved time and enhanced the interest. Max Butting's quartet pieces proved an improvement on what had gone before, but though their treatment is skilful and effective, the ideas themselves are not very distinguished. The concluding Fugue, however, reaches some degree of brilliance. Vycpálek's songs are really very good, but of a widely prevalent type. Eissler is the Benjamin of Schönberg's little family of pupils, and the stamp of the school is not so firmly impressed upon him as upon some of his seniors, except in the matter of some external devices which, to be frank, are becoming a little tiring in all but the best of Schönberg's own work. I found much that was hopeful in this Duo. The least disputed applause went once more to the last work on the programme. Janáček writes as a child of nature, incapable of guile, and was thus enabled to regale us very successfully with music whose sincerity is its main charm. His changes of tempo, frequently caused by the interpolation of rapid little ritornelli between the phrases of a lyrical sentence, are very characteristic both of Czech music and this composer's unusually natural use of the native glossary. The Quartet, with three of its four movements headed simply *Con moto*, was quite refreshing after a rather dreary evening.

## THIRD CONCERT

String Quartet in A, Op. 16	... <i>Erich W. Korngold</i>
Two movements for two flutes, clarinet, and bassoon	... <i>Jacques Ibert</i>
Sonata for 'cello and pianoforte	... <i>Arthur Honegger</i>
'Joueurs de Flute,' four pieces for flute and pianoforte	... <i>Albert Roussel</i>
'Tzigane' for violin and pianoforte	... <i>Maurice Ravel</i>
Sonata for pianoforte, flute, oboe, and bassoon	... <i>Vittorio Rieti</i>

Korngold's Quartet is music that requires no 'international' or 'pioneer' society to help it into circulation. He has seen to that by infusing into it qualities that make for popularity, not even despising

those of the 'best-seller.' The somewhat mushy sentiment of the *Adagio* is just the sort of thing that has a good chance of being regarded as inspired with emotion, and the bright, neat little *Scherzo* which follows is music that cheers and does not inebriate. The *Finale, amabile comoda*, with a rather commonplace melodic lilt, should 'go down' well, and what more can one want in a string quartet? From this point onwards the Latins occupied the programme, and at once clarity supervened. It was really astonishing. Critics may go on asserting that there is 'nothing in' all this talk of nationality in music, but whether their music be good, bad, or indifferent that of the Latin races is always limpid, whereas even the best composers in Central Europe to-day give us music that occasionally resembles mud in opaqueness. Those wood-wind pieces by Ibert may not be very profound, but they are very musical, and delightful to hear. Their effect is derived from the notes themselves, and not from any abuse of 'expression.' The second of them shows that, *pace* Korngold, even a banal idea can be used with distinction. Honegger's 'Cello Sonata has been heard at the Contemporary Music Centre. On second hearing I like it even better than before. It is a fine utterance. Ravel's more-than-Hungarian rhapsody is also known in London through Jelly d'Aranyi's playing. Vittorio Rieti's Sonata belongs to the neo-primitive tendency—almost a cult in some quarters—but it is not larded with intentionally 'wrong' notes, as is so much music of the kind. The serious minds of this world get very impatient over simplicities of this kind, which of course exaggerates their importance (that of the simplicities, I mean, not of the serious minds, which would be impossible). This work has a *jolie sonorité* which is not a bad beginning. Its opening section is merry and bright, but the mock solemnities of the *Adagio* become a little tedious, and the *Finale* sounded rather childish.

## FOURTH CONCERT

String Quartet	... <i>Mario Labroca</i>
Pianoforte Sonata	... <i>Arthur Schnabel</i>
'Merciless Beauty,' three rondels for tenor voice, two violins, and 'cello	... <i>Vaughan Williams</i>
Serenade for clarinet, bass clarinet, mandoline, guitar, violin, viola, 'cello, and voice	... <i>Schönberg</i>

Labroca's Quartet won favour all round. It has a good *Allegro*, a charming lyrical *Réverie* for slow movement, and a brisk *Rondo*—for once, just enough and no more. Its only weakness is a too frequent recourse to the use of the short ostinato figures which have been called 'waterwheels.' Schnabel's Sonata proved a very tough proposition. He employs a very forbidding idiom, and in his first movement exploits what might be termed the 'dynamic semitone' to a degree that impinges unpleasantly on the ear. But his keyboard technique, remotely derived from Liszt but full of invention, is very rich. Musically the Sonata is difficult to follow, and the *Adagio*, which seems to meander interminably, exhausted the patience of a large part of the audience, although it had begun more accessibly than any other movement, except perhaps the *Capriccioso*. Schnabel has not proved his case, but there is enough in this Sonata to entitle him to more consideration than he received, despite the heroic efforts of Eduard Erdmann, who played the work. 'Merciless Beauty' was a downright, unqualified success. Mr. Steuart Wilson has evidently never sung better,



and the lyrical serenity of the music was as balm to tired nerves. The work was received with genuine enthusiasm. Schönberg's *Serenade* was of course hailed with delight by the faithful. With others it had rather a *succès d'estime*. Shorn of a literary justification, such as 'Pierrot Lunaire' possesses in its curious reflection of the decadent 'nineties, the Beardsley-ish flavour of Schönberg's distortions becomes rather oppressive, and the jerkiness of the vocal line was not particularly well suited to the Petrarca sonnet which Herr Josef Schwarz sang as the fourth number. But there is no gainsaying the cleverness of the invention. The trouble is that it leaves one cold.

## FIFTH CONCERT

String Quartet, Op. 31	...	Karol Szymanowski
'Le Stagioni Italiane,' cycle for voice and pianoforte		G. Francesco Malipiero
'Angels,' for six trumpets	...	Carl Ruggles
Pianoforte Sonata	...	Igor Stravinsky
'The Daniel Jazz,' for tenor, string quartet, trumpet, percussion, and pianoforte	...	Louis Gruenberg

Though a Pole, and born in Ukraine, Szymanowski at first favoured German rather than Slavonic influences. He was then inclined to a turgid, overcrowded mode of writing. In recent years he appears to have been striving to emerge from the fog, and in this new Quartet he shows a great advance towards clarity. It is a good Quartet, and should be heard in London. Malipiero's super-cycle (each song is as long as any conventional scena) is an important work, full of significance, demanding a genuine interpretative artist to sing it. The performance, by Spinella Agostini, with Alfredo Casella at the pianoforte, was a fine one. The poems are from different sources and of varied styles, each being imparted with a declamatory vocal line supported by an amplified commentary from the pianoforte, which merges into interludes, so that the cycle is performed without a break. The sonority of six trumpets is so captivating that Carl Ruggles deserves double blame for not employing this feature to better advantage than in his 'Angels.' It lasted less than three minutes and seemed too long. From Bach, to whom he has recently paid the tribute of a concerto, Stravinsky appears to be working his way through early Beethoven, for there is a good deal of both in his Pianoforte Sonata, of which he gave a good performance, though suffering from a sore finger. There is not much to carry conviction in the slow movements of either the Concerto or the Sonata, but the *Finale* of the latter has an impressive vigour. The opening section is almost incredibly Beethovenish. Fancy Mr. Steuart Wilson singing 'The Daniel Jazz'! If one reads Vachel Lindsay's poem he will realise the miracle. And he sang it not merely well, but with such conviction that Gruenberg wants him to sing it wherever it may be performed in Europe. As the work 'caught on,' this may involve his doing the 'grand tour.' The setting, with occasional spoken passages, is curiously compounded. When the composer remembers, it is a Negro Spiritual, a sort of sublimated 'When Joshua fit the battle of Jericho,' with a jazz accompaniment for small orchestra. When he forgets it is 'penny plain, tuppence coloured.' But when we come to 'Daniel's tender sweetheart' we find to our amazement that she was known in another incarnation as Sieglinde, or maybe Eva. In short, it is untidy and even

clumsy, but somehow it goes, and a large international and very sophisticated body of listeners made their appreciation abundantly clear, which was very nice for Herr Gruenberg.

Space forbids individual mention of all the executants. The general standard of performance was high, especially in the quartets, of which three took part, viz., the local Venitian, the Viennese, and the Zika, from Prague. The Viennese, by the way, is ably led by Rudolf Kolisch, who, having lost a finger of his left hand, bows with the left and fingers with the right. Casella was, as always, a splendid pianistic partner to anybody who required one, and our old friend Fleury played the flute as alluringly as ever. The greatest technical feat performed was probably that of Erdmann in the Schnabel Sonata. But none of the music could be described as easy, and, so far as it is possible to judge in new works, it was all performed satisfactorily.

The most important task awaiting the conference of delegates was that of fixing next year's Festival (it is to take place at Zurich, in June), and that of electing a new international jury. This is to consist of Ernest Ansermet (Geneva); Arthur Bliss (London); Hermann Scherchen (Frankfurt); Walther Straram (Paris); and Karol Szymanowski (Warsaw). The jury thus includes three conductors and two composers.

Interesting proposals were received for the Festival of 1927, but these cannot yet be divulged.

## THE GLOUCESTER MUSICAL FESTIVAL

BY HERBERT THOMPSON

'The Gloucester Musical Festival, being the two hundred and fifth meeting of the Three Choirs of Gloucester, Worcester, and Hereford, for the benefit of the Widows and Orphans of Clergymen of the Three Dioceses'—I love to give its proud official title—took place on September 6, 8-11. It achieved three records—one, an unpleasant one, I refer to now so as to clear the ground for more agreeable matters: it was the weather, which forsook the tradition of the Three Choirs for at least the generation during which I have known them, and was bleak and wet, with only glimpses of sunshine. A more satisfactory record is that the financial receipts, both for tickets and collections, and all attendances, exceeded anything before known at these Festivals. Without giving the details for each day, it may be of interest to mention some official totals. The attendances in 1913 were 14,205, in 1922 they rose to 18,208, and this year to 19,968. The collections for the same years were respectively £415, £700, and £826, and I understand that the actual profits from all sources amount to the handsome sum of £3,750. These figures suggest that the Festivals have a vitality which one would not have ventured to prophesy half a century ago, and Gloucester has now reached a point beyond which further financial progress will be difficult.

From an artistic point of view, certainly from that of patriotism, a third record was achieved. Of course one wishes the public taste was adventurous enough not to confine its interest in Handel and Mendelssohn to stereotyped repetitions of 'The Messiah' and 'Elijah,' and those who really appreciate these composers' genius would be glad to extend their acquaintance with its manifestations; but so long as these two oratorios fill the Cathedral

and lighten the work of rehearsal—already far too crowded and arduous—we cannot look for much enlightenment. The outstanding feature of the programme was the quantity of music by native composers included. So far as the number of names goes, it must have been without precedent. On going through the programmes, and taking the small with the great, from Croft's 'St. Anne's' tune to Elgar's 'The Apostles'—the only work which formed an entire programme—I can count twenty-eight British names, to which may be added seven others that appeared in the service lists for the week. Of these, twenty-five are living, and fifteen of them conducted their own works. To interest so many distinguished musicians in the Festival was worth doing on its own account, and next to the satisfaction of hearing their own music adequately performed, it was surely an advantage for these composers to listen to each other's works. They made a happy family, for musicians are generally good company, but I imagine that a collection of their frank opinions on their colleagues, made privately in moments of expansion, would form very interesting reading indeed.

To give precedence to novelties, the most important was Walford Davies's choral Suite, as he styles it, 'Men and Angels.' It is a series of six pieces, connected by nothing more than a certain mystical mood underlying them, and by a curious kinship between the muses of George Herbert and Bunyan, which one would hardly have anticipated. The inception of the work is due to some chance remarks of Hubert Parry and Gervase Elwes, and it is no doubt by way of acknowledging this that it is dedicated to their memory, and that any profits derivable from the sale of the score are to be given to the Parry Room and the Elwes Fund. That Herbert and Bunyan—whose lives only just overlap—had something more in common than their piety is testified by this composition, and it is apparent that the same note of mysticism which Sir Walford found in 'Everyman' has appealed to him here. There is an 'Antiphon,' in which the suggested contrast between full choir and distant voices might with advantage have been more clearly observed; then a tenor solo (Mr. Norman Stone); a 'Réverie,' which embodies a characteristic conceit, the word 'Jesu' being made to spell 'I ease you'; a choral ballad, 'All my love, leave me not,' for chorus, taken from a Scottish collection of 'Gude and Godlie Ballads'; a 'Dream,' for soloist and chorus, picturing the arrival of Christian at the Cross and the loosing of his burthen, a 'Dialogue Anthem' between Christian and Death—the latter represented by the chorus singing *sotto voce* 'mysterious, creeping harmonies in the lower compass of the voices'; and, finally, the pilgrim's song from Part 2 of 'The Pilgrim's Progress,' 'True Valour,' a vigorous song for soloist and chorus. The work, as a whole, is a characteristic example of Walford Davies. It reminds the listener frequently of 'Everyman,' and it has, perhaps to a still more marked degree, an obvious desire to make the presentation of the text as vivid and clear as possible, even though this may thrust purely musical development and melodic interest into a secondary place. The composition leaves an impression which can be best explained by saying that it excites a wish that Sir Walford would write a mystery music-drama; we know no one who would enter upon such a task with more sympathy and insight. Next in extent came Dr. Basil Harwood's Motet for chorus and orchestra, 'Love Incarnate,' based on

the last lines of Browning's 'An Epistle,' together with a verse of St. Bernard's hymn, 'Jesu dulcis memoria.' Like Walford Davies's work it is mystical and intensely religious in feeling, but musically is more distinctly modern in character, especially as regards the treatment of the orchestra. The score bears date 'November 1, 1922,' so it has been long in coming to performance; and now only the difficulty of securing an adequate presentation, at least as regards the orchestral side of the score, will hinder its performance in church, for which it is peculiarly suited. The sole fault I could venture to find is that the orchestra seems more effectively and sympathetically treated than the voices, though the introduction of the ancient plainsong melody to St. Bernard's hymn was very apt. Two other new Motets remain to be considered. Dr. Charles Wood, Stanford's successor in the Cambridge Professorship, years ago proved himself to be more than a pedagogue in his inspired setting of the 'Dirge for two Veterans,' and his Motet for unaccompanied chorus, 'Glory and Honour and Laud,' showed not only his finished technique but his originality. As a whole, it is in direct succession from the great choral masters of Elizabethan times, a solid, splendid work; but every now and then we have flashes of originality which belong to no period, and are the outcome of the composer's individuality. The Motet is one which should take a high place among works of its class, and it was very finely sung by one of the best choruses Gloucester has ever mustered. Mr. Holst's work, 'The Evening Watch,' is another unaccompanied Motet, but it is distinctively modern in idiom, and while allowing for the fact that its strangeness made the performance wanting in ease, as if the singers were not sure of their ground, one is inclined to doubt whether with the most accurate performance it could ever produce an effect commensurate with the means employed. The only remaining vocal novelty was a charming song-cycle by Dr. Brewer, for soprano soloist, accompanied by a string quartet. The tunes are old Irish airs, delightful in themselves, and made still more delightful by the lightness of touch with which they are arranged.

Orchestral novelties were less numerous, and, on the whole, less important. Two were heard at the opening service—the function which in later times has acquired much greater musical significance. Dr. James Lyon's two Preludes are well written for the orchestra—brilliant, melodious, including some most effective climaxes, and showing a ripe musicianship. Mr. Thomas F. Dunhill's Three Short Pieces, for strings and organ, are as interesting as any of the new works produced on this occasion. Within his narrow limits of space and colouring, the composer has written some very charming music. 'Venite, adoremus,' with an important violin part, is gracious and suave without being over-sweet. 'Canticum Fidei' is sturdier in character, with just a flavour of archaism; 'Hosanna' is brilliant, but a momentary reminiscence of '1812' might well be revised. Mr. Howells is a Gloucestershire native who deserves the recognition he has received at this and the preceding Festival, and his little orchestral piece, 'Paradise Rondel,' is appropriate in that it takes its name from a Cotswold village. It is a delicately-handled score, so subtle as to cause the hearer to regret that the scoring, though for a small orchestra, makes many of the details obscure. As they say, 'There are so many trees that you cannot see the wood.' More obviously effective is his 'Puck's

Minuet,' which he conducted at another concert—a dainty, happily-orchestrated little work. The one remaining novelty in this long list was a Prelude by Mr. J. B. McEwen, the new Principal of the R.A.M. Its musicianship is undoubted, but its effect seems obscure; the themes are not characterised by great spontaneity, and the work leaves the impression that the head rather than the heart has been concerned with its genesis.

The Tercentenary of Orlando Gibbons's death was not neglected, and three of his Motets were heard during the Festival: 'Hosanna to the Son of David' appeared in three programmes, and 'God is gone up' and 'O clap your hands' each had a hearing. Mr. C. Lee Williams, the doyen of the Three Choirs, at one time conductor, now chairman of the executive and dispenser of lavish hospitality, was represented by an anthem at the opening service, and also by his beautiful setting of the Lord's Prayer as an unaccompanied Motet, a little work not to be measured by its length, but by its charm, its reverent sincerity, and its extraordinary effectiveness. Elgar was, as usual, the most prominent personage in the programmes. His 'Apostles' and 'For the Fallen,' both of which were given in 1922, were repeated on this occasion, but a still more welcome feature was the reappearance of one of his Symphonies, the first, in A flat, which had not been heard at these festivals since its performance at Gloucester in 1910. It was not before it was due, and one renewed acquaintance with what is undoubtedly a great work with great satisfaction. In one respect it was, as it seems to me, heard to greater advantage, for the composer, who conducted, took the *Finale* quicker than of yore, and did not over-stress the strenuousness of the main theme, which is apt to become rather too insistent. Other composers who conducted their own works were Vaughan Williams, the final section of whose 'Sea' Symphony, a work of enduring value, was given; Dame Ethel Smyth, who directed an excellent performance of the Kyrie and Gloria from her Mass in D, which for the first time, I understand, was heard in the proper environment of a cathedral, and she also won enthusiastic applause at the concert with her 'Wreckers' Overture. Dr. Hathaway conducted his musicianly variations on one of the tunes played by the Gloucester chimes, which, by the way, are so grateful to the ear that one does not complain when awakened by them at 5 a.m. Granville Bantock conducted his 'Hebridean' Symphony, in which one always wishes his desire for realism had not made him repeat the warlike pibroch with such monotonous iteration that it loses its impressiveness, and disturbs the great charm of this picturesque work. Mr. Edward German gave a brilliant performance of his 'Theme and Six Diversions,' and Mr. W. H. Reed repeated his fantastic and amusing 'Æsop's Fables.'

At the Friday evening concert—a pleasing innovation, in which, following the example set at Worcester, a small orchestra of thirty-four took part—Mr. Vaughan Thomas conducted two songs to words by George Meredith, settings which reproduce very faithfully the moods of the poems, and were artistically sung by Miss Brunskill.

The most important works by deceased native composers were Parry's 'Job,' a well-chosen revival of a work written for Gloucester in 1892, and containing, in Job's Lamentation and the choral setting of the Almighty's response, some of his best music; and Stanford's 'Stabat Mater,' which many will

reckon among his most powerful works. The attractive lilt of Sullivan's music was evidenced in his 'Graceful Dance' ('Henry VIII.'), a trifle, but a delightful one, which, however, like the 'Rosenkavalier Waltzes' which were coupled with it, seems to require more elastic and dainty handling than it received.

Though Handel and Mendelssohn monopolised nearly the whole of two programmes, Continental composers were in a minority, if a strong one, for Bach, who has been somewhat neglected at Gloucester, was represented by the unfamiliar cantata, 'Give the hungry man thy bread,' which, in view of its very picturesque and finely developed opening chorus, has unusual interest, and Brahms by the 'St. Antoni' Variations. 'Tod und Verklärung' of Richard Strauss has long been favoured by the Three Choirs, no doubt because it is one of his few works which are suited to Cathedral performance. It was given at Worcester in 1902, 1905, and 1923; at Gloucester in 1910; and if it seems less sensational than in the early days, it has gained something in intimate charm. Sibelius was to have brought over a new Symphony, but it was not finished in time, so we had to be content with 'Finlandia,' which sounds well in the Cathedral, and the popular 'Valse Triste' in the Shire Hall. That Verdi's 'Requiem' is favoured by Gloucester is shown by the fact that this was its sixth performance since its first appearance at a Gloucester Festival in 1901, since when it has been absent from the programme only once—in 1904. It certainly had an exceedingly fine performance on all hands, and the quartet of soloists—Miss Dorothy Silk, Miss Astra Desmond, Mr. John Coates, and Mr. Robert Radford—was an admirable one.

Mr. Norman Allin sang Hans Sachs's monologue, 'Wahn, Wahn,' and Miss Dorothy Silk introduced a Mozart aria, at Wednesday's concert, so two great names were not entirely neglected. The greatest absentee was Beethoven, whose 'Choral' Symphony might well have been included in this the centenary year of its introduction to this country.

In addition to the principals already mentioned there appeared Miss Agnes Nicholls, Miss Elsie Suddaby, and Miss Flora Woodman as sopranos, Miss Margaret Balfour among the contraltos, Mr. John Booth and Mr. Gwynne Davies among the tenors, Mr. Herbert Heyner among the basses. Special mention should be made of Mr. Keith Falkner, a young baritone who essayed the exacting part of Job, and, in spite of his youthful personality and voice, sang it with remarkable intelligence, and of Mr. Horace Stevens, who in one day appeared in the very different parts of Elijah and Jesus ('The Apostles'), and achieved an unqualified success which places him in the front rank of oratorio singers. The vividness of his impersonation of Elijah can never have been exceeded. The London Symphony Orchestra was engaged, and Sir Ivor Atkins and Dr. Percy Hull shared the duties at the organ, the pianoforte, and the celesta. Finally, more than a conventional word of acknowledgment is due to Dr. Brewer, who, beyond his more obvious task as conductor, had done so much to arrange the programme, organize the performances, and maintain local enthusiasm at a high pitch. A new secretary was in office in the person of Mr. A. A. G. Jones, but with the hearty co-operation of his predecessor, Mr. P. Barrett Cooke, there was no hitch in the machinery of the Festival.

## Church and Organ Music

### ROYAL COLLEGE OF ORGANISTS

The Certificate Choir-Training Examination will be held on Wednesday, November 4. *Last day of entry, Monday, October 5.*

Free lectures on Choir-Training will be given at the College on Tuesday, November 3, at 3.30 p.m., by Sir Walford Davies, and at 6.30 p.m. by Mr. Stanley Roper.

H. A. HARDING, *Hon. Secretary.*

### NATIONAL UNION OF ORGANISTS' ASSOCIATIONS CONGRESS

By W. A. ROBERTS

The annual Congress was held at Exeter on August 31 and September 1-3. There was an attendance of a hundred and ten delegates and members from various parts of the country, representing the thirty-two Associations at present affiliated with the National Union, a slightly larger attendance than at the Newcastle congress last year. It was a happy choice to hold this year's congress in the fascinating old city of Exeter, where a hearty welcome was accorded. Civic recognition was given by the Mayor on behalf of the city and corporation, and at the reception held in the ancient Guildhall there was a brilliant gathering, representative of the leading citizens and city officials.

Nothing could exceed the kindness and hospitality which the members received on all hands, and that not only from the city authorities. The local association had left no stone unturned to make the social side of the congress an outstanding success, and in this direction Mr. H. T. Gilberthorpe, secretary, earned and received warm congratulations. The affair was certainly admirably managed. At the opening reception, held at the Exeter Museum, on Monday evening, August 31, Dr. Ernest Bullock, the Cathedral organist and president of the local Association, welcomed the visitors to the city. Mr. Sydney H. Nicholson, as president of the Association, supported Dr. Bullock (his previous assistant at Manchester Cathedral), and during the evening an interesting programme of music was given by Dr. and Mrs. Bullock (piano-forte), Miss Phyllis Smith (violin), Miss Anderson (viola), with Miss Upward and Mr. Crabb (vocalists).

Tuesday morning was devoted to the annual meeting of delegates and members, held in University College. Mr. Nicholson presided, and in alluding to the difficulties besetting organists in their work, especially in rural districts, he spoke of the necessity for some definite forward policy to justify the existence of the Association, which was not formed merely for the enjoyment of social functions. Thanks to the Archbishops' Report, Church music was now having more serious attention than it had received during the last hundred years.

Mr. Nicholson, who, owing to great pressure of work had desired to be relieved of the office of president, was, after discussion, persuaded to retain office for another year. The invaluable hon. general secretary, Mr. John Brook, and the general treasurer, Mr. Hodgkinson, were re-elected with acclamation. Afterwards a good deal of time was occupied in discussing the rule as to the retirement of members of the Executive. To vote by ballot for the retirement of a member of the Executive was bluntly described by Mr. Handel Hall as disgraceful. It was apparent that in this direction the rules needed touching-up, and this is to be done under expert guidance. The effect of the ballot would have been the retirement of Mr. Ellis, of Manchester, an undesirable happening which was obviated by the retirement of Mr. Ormerod, of Southport, in favour of Mr. Ellis's re-election.

On Tuesday afternoon, Alderman Widgery, the well-known Exeter artist, gave a discourse on 'Music and its Influence,' in which his remarks were the more stimulating coming from one who professed no knowledge of music beyond his love for the art 'for which humanity hungered.'

In the discussion as to what constituted the good or bad in music, Dr. Dixon (Lancaster) said that the criterion was whether it had power and charm.

Mr. Percy Baker doubted whether the capacity of anything to charm constituted merit. The question was whether the music conformed to certain standards. He thought that the way in which music as a subject was taught to school children was too superficial to be of any value. On the other hand, Mr. Malkin (Beverley) and other speakers expressed satisfaction with the efforts now being made in the schools.

Dr. Warriner, whose fund of humour made him an ideal chairman, had a sly dig at Jackson's famous *Te Deum* in F, which he said did not represent Exeter musicians at their best. Alderman Widgery's acceptable address certainly afforded a most useful subject for discussion.

A visit to the Cathedral followed, when the members were received by the Dean, Dr. Gamble, and viewed under his guidance the extremely beautiful features of the interior which atone for a certain lack of dignity in the exterior design. They were impressed by the striking and unique vista which no other English Cathedral possesses in the unbroken ridge-line of the vaulting extending from west to east. A choice Bach programme was played by Dr. Bullock on the Cathedral organ. The instrument is one of Father Willis's early masterpieces, and possesses the typical Willis-quality of true organ tone. The pieces which Dr. Bullock played with admirable skill and artistic insight were the *Fantasia* in G, *Allegro* (last movement of first Sonata), two Chorale preludes, 'Nun Komm, der Heiden Heiland' and 'Valet will ich der geben,' and *Fantasia* and *Fugue* in C minor, which has become popular in Elgar's orchestral version.

Following the recital was a garden party in the grounds of the Bishop's Palace, and in the evening a delightful reception was held in the Guildhall by the Mayor, Alderman A. N. Pitts, on behalf of the City and County of Exeter. Wednesday was devoted to excursions—first to Hay Tor, on Dartmoor, and in the afternoon to Crediton to view the magnificent old church; also the fine screen in Bovey Tracey Church. In between these trips was a luncheon at Deller's Café, at Exeter, where the local Association right-royally entertained the very large party of members and friends. At Crediton the features of the extraordinarily interesting old church were explained by Miss Beatrix Creswell, the well-known local writer on Devonshire history and topography, and a recital was given by Mr. Cyril G. Church on the new Harrison organ, of which the tonal-variety and power were exhibited in two movements from Vienne's third Symphony and Parry's 'Wanderer' Toccata and Fugue.

In the evening the Congress dinner at the Rougemont Hotel wound up a day full of incident. Mr. Sydney H. Nicholson occupied the chair, and among the guests were the Dean, the Mayor, and Sir Robert Newman, M.P. In responding to the toast of the National Union of Organists, the chairman appealed to the members to do their best to support the Association's benevolent fund. An organ recital once a year was a piece of constructive work all should do. It is computed there are some forty thousand organists, and if they each raised 10s. it would result in £20,000! Other toasts included the 'Mayor and the city of Exeter,' proposed by Mr. Percy Baker and responded to by the Mayor. Mr. Baker hoped that the municipalities of the country would take a wider and more enlightened view of their duties in regard to musical art. There were public libraries and museums and picture galleries, but very little encouragement was given to music. In replying the Mayor said that Exeter had gone back somewhat in music. It used to have a public band, but the advent of other recreations had killed that institution. He was, however, glad to say that Exeter this year was again to have a city band. Dr. Hutchinson (Newcastle) gave 'Success to the Exeter Association,' which was replied to by Dr. Bullock and Mr. Gilberthorpe, and Mr. Lumsden (Edinburgh) gave 'The Guests,' responded to by the Dean of Exeter and Sir Robert Newman. Dr. Warriner, in his happiest mood, proposed the 'Musical Press,' responded to by Mr. W. A. Roberts (Liverpool). On Thursday morning a visit was paid to the quiet resting place of the great Dr. S. S. Wesley in the Old Cemetery,



and a laurel wreath was placed on the grave. This was a happy idea on the part of Mr. Handel Hall (Northampton). Wesley was organist of Exeter Cathedral, 1835-42. The time was all too short for visits to the recently restored Benedictine Priory of St. Nicholas (to see which would be worth a trip from America), as also the Norman Church of St. Mary Arches and the Clock-Jacks of St. Mary Steps. The final meeting was held in University College, where Dr. Bullock initiated a discussion on 'Church Music.' He remarked that he would scrap Tallis's responses, 'in which congregations generally tried to sing the top line.' He was no advocate of Gregorians, but recommended the free rhythm of plainsong and the non-stressing of words in chanting. Dr. Bullock said truly that the writing of Anglican chants was a lost art, and it seemed to be the same with hymn-tunes. He would freely 'telescope' certain verses in the Te Deum, and as regarded 18th-century anthems we should be careful in their use and more careful concerning those of the 19th-century, but should give a chance to 20th-century examples. As organ volunteers he recommended greater use of the works of Bach, Franck, and Rheinberger. In the discussion the chairman, Dr. Harold Rhodes, limited speeches to three minutes apiece, so that nothing very material was forthcoming beyond individual opinions. Mrs. Cranston, a lady organist from Tasmania, offered some remarks. A paper on 'Performing Rights,' by Mr. Purcell Mansfield, of Glasgow, was read in his unavoidable absence by Mr. Sheard.

The members reluctantly said farewell to Exeter, en route for Torquay, the only regrets possible being those of the bell-towers who had not been favoured with a hearing of the splendid bells of the Cathedral—the heaviest ringing peal of bells in this country rung in full swing in the English fashion. 'Grandison,' the tenor bell (1729—recast 1902), is 6-ft. in diameter and weighs 72½ cwt. A feature of the peal is the provision of the half-tone bell ('Pongamouth'), which sounds G natural, so that while the peal is in A (A—C sharp) it is possible to obtain the descending melodic minor scale of B, producing a very beautiful and unusual effect when muted.

Torquay vied with Exeter in offering a Devonshire welcome, which was expressed officially by the Mayor (Alderman E. H. Sermon), who entertained the members to tea in the Pavilion Gardens. Later, at a reception held in the Town Hall, Mr. Brook expressed the acknowledgments of the members both to the Mayor and to the local Association, so well represented by Mr. F. L. Harris, the local secretary. Dr. Dixon, of Lancaster, set the seal on his reputation as a humorist in his felicitous impromptu speech on a rather delicate subject on which the Mayor requested his views, and the proceedings ended with the National Anthem, heartily and quite tunefully sung.

The chief incidents at Torquay included a visit to the recently-excavated ivy-shrouded remains of Tor Abbey (1196), where Mr. H. Watkins proved an eloquent guide, and to the fine Gilbert Scott Church of St. John, overlooking the bay, where a recital of music was given by Dr. Harold Rhodes (organ), Mr. Harry Crocker (violin), and Mr. H. G. Skidmore (pianoforte). The masterly organ playing of Dr. Rhodes was enjoyed in Stanford's Fantasia and Toccata and Liszt's 'Ad Nos' Fugue; and two melodious and musically movements by local composers were forthcoming in the Prelude for violin, organ, and pianoforte (Skidmore), and 'Andante religioso' for violin and organ (W. L. Twinning). St. John's organ (Hill, 1872 and 1900) is remarkable for its four keyboards of white sharps and black naturals, and for its Latin stop-labels. Choral evensong was attended in St. Matthias Church, where the well-trained choir, under Mr. Twinning, sang the Canticles to Nicholson in D flat, and Orlando Gibbons's anthem (unaccompanied), 'O Lord, increase my faith.' The organ volunteers were also music by Gibbons, well played on the old Hill organ.

Apart from the gratifying social success of the Congress, there is now unmistakable evidence that the Association has reached a period in its existence when, under firm guidance, its objects and aims will be placed on a definite basis. The pioneers have worked well, and the small beginnings, with which the name of Councillor John Brook, of Southport, is so especially and honourably associated, will surely develop

into greater things. It is in the hands of organists themselves to make their Union a real force. Next year the Congress will be held at Manchester.

We have received from Messrs. Henry Willis a copy of the first number of *The Rotunda*, a 'Journal of Artistic Organ-building and Musical Progress' (Ferdale Road, S.W.9; post free, 2s.). This, although a 'house' magazine, contains much of importance to all who are interested in the organ. Charles Macpherson writes on 'Father Willis'; Walter G. Alcock discusses the remarkable series of recitals at Westminster Cathedral; Harvey Grace chats about 'The Passing of the Organ Blower'; the Rev. Noel Bonavia Hunt deals with 'Synthetic Tones and Colouring'; 'Modern Organ Registration' is the subject of an article by J. Stuart Archer, &c. Henry Willis explains the origin and intention of the magazine, and has much of interest to say concerning recent developments in the work of the firm. Portraits of the chief contributors, one of Father Willis, and illustrations of consoles, mechanism, &c., add to the interest of a journal that is both well written and excellently produced.

Mr. Septimus Rostron has received from his fellow-members of the choir of St. Luke's, Southport, a presentation on his having concluded fifty years of continuous service. His average annual attendance during that period was a hundred, and never once was he late. We have received his recently-issued 'Reminiscences of a Chorister,' an eight-page pamphlet in which a long series of organists under whom he served are tacitly discussed. There are about twenty of them, but the most exciting period was probably that in which these two reigned:

'MR. JONES (a shoemaker).—His style of chanting was a gabble, he being a scorching, a snapshot musician.'

'MR. BLACKBURN (a butcher).—A noisy player, light and shade being out of the question. He made the harmonium and the organ in church thunder forth in sonorous tones; the singing also was uproarious.'

At Lausanne Cathedral a joint recital was recently given by Mr. Rollo Maitland, of Philadelphia, and Mr. George Arthur Wilson, of Brooklyn, the former's share of the programme including his own Scherzo-Caprice, Bach's Passacaglia and Liszt's Liebestraum, and the latter playing Gibbons's 'Fantasia of four parts,' Healey Willan's Prelude and Fugue in B minor, Vaughan Williams's Prelude on 'Rhosymedre,' and Guilman's Allegro Appassionata.

At St. John's, Barmouth, the programme of an organ recital given by Mr. H. Cyril Robinson included Mozart's Pianoforte Trio in E flat (K. 498), played by Dr. J. R. Heath (violin), Mrs. Heath (viola), and Mr. Robinson (pianoforte). The introduction of chamber music into organ recitals given in towns where chamber music concerts are rare is a capital move.

A new organ, built by Messrs. Chestnutt, of Watford, has been installed in the Cathedral Church of St. Cathage, Lismore. It has two manuals of sixteen stops. Prof. W. H. Murray gave the opening recital, assisted by Miss Maisie Kelly (soprano), Mr. William Fortune (tenor), and Mr. Frank Twigg (bass).

Messrs. Rushworth & Dreaper are now engaged in rebuilding the organ in Kettle C. illege Chapel, Oxford, to the specification of Dr. Henry Ley. When completed the instrument will be a three-manual of thirty-five speaking stops, and fourteen manual- and nine foot-pistons.

#### RECITALS

Mr. Hugh Taylor, All Saints', Oxford Road, Manchester—Fantasia Sonata in A flat, Rheinberger; Cantabile in G, Jørgen; Fugue in D minor, Bach; Prelude on 'Now thank we all our God,' Karg-Elert.

Mr. George Ryan, St. Mary-le-Bow—Sonata No. 1 (first movement), Mendelssohn; Prelude and Fugue in B minor, Bach; Psalm-Prelude No. 1, Herbert Howells; March Pontificale, Widor.



Mr. Lynnwood Farnam, Church of the Holy Communion, New York—Four *Back* recitals: Toccata, Adagio, and Fugue in C: Trio-Sonatas Nos. 1 and 2; Fugue in G; Prelude and Fugue in D minor ('Fiddle' Fugue); Prelude and Fugue in A minor; Prelude and Fugue in A major; Aria in F; Prelude and Fugue in B minor; Passacaglia and Fugue in C minor; Prelude (9/8 time) and Fugue in C; Prelude and Fugue ('Great' C minor); Alla Breve in D; Un poco allegro from Trio-Sonata No. 4; Prelude and Fugue ('Wedge' Fugue); and twenty-one Chorale Preludes.

Miss Marjorie T. Renton, St. Lawrence Jewry—Prelude on 'St. Mary's,' Wood; Pastorale, *Vierne*; 'A.D. 1620,' MacDowell; Prelude and Fugue in E minor ('Wedge'), *Bach*; Fantasia in C, *Handel*.

Mr. William Robson, St. George's Presbyterian Church, Stockton-on-Tees—Recessional, *Alan Gray*; Fantasia-Overture in D minor, *Rootham*; Prelude on 'Rhosymedre,' *Vaughan Williams*; No. 3 of three Cathedral Preludes, *William Robson*; Postlude in C, *W. G. Alcock*.

Mr. F. B. Porkess, Minehead Parish Church—Prelude and Fugue in G, *Bach*; Minuet from Sonata No. 1, *Stanford*; Largo sostenuto, *Vaughan Williams*; Preludes on 'St. Peter,' *Darke*; and 'Rhosymedre,' *Vaughan Williams*.

Mr. M. P. Conway, Chichester Cathedral—Fantasia in F minor, *Mozart*; *Paganini*, *Basil Harwood*; Preludes on 'To God on high be thanks and praise' and 'Out of the deep,' *Bach*; Communion in D, *Alfred Hollins*; Allegro Vivace, Adagio, and Toccata, *Widor*.

Mr. Maughan Barnett, Town Hall, City of Auckland—Prelude, *Basil Harwood*; Pastorale and Pièce Héroïque, *Frank*; Prelude and Fugue on the name B A C H, *Liszt*; Intermezzo, *Hollins*; Nocturne, *Baird*.

Mr. R. A. Jevons, American Church, Brussels—Fugue in G minor, *Bach*; Pastorale and Lament, *Rheinberger*; Suite Gothique, *Boellmann*; Musette, *Lemare*; Finale, *Dubois*.

Mr. A. J. Sainsbury, Lausanne Cathedral—Fantasia, *Orlando Gibbons*; Ciacona in D minor, *Fachelbel*; Allegro maestoso, *Elgar*; Fugue and Choral, *Honegger*; Fugue on the name B A C H, *Schumann*.

Mr. J. R. Middleton, C. M. Chapel, Loughton—Marche Gothique, *Salomé*; Allegretto, *Wolstenholme*; Fantasia on 'Twygwyn,' *Morgan*.

Mr. Chastey Hector, Brighton Parish Church—Allegro Moderato ('Unfinished' Symphony), *Schubert*; Sonata in A, *Rheinberger*; Alla Marcia, *Petrati*.

Mr. H. Moreton, Plymouth Guildhall—Allegro Vivace, *Vierne*; Finale (Sonata Eroica), *Stanford*; Sonata No. 1, *Harwood*; Introduction and Fugue, *Reubke*; Fantasia and Fugue in G minor, *Bach*; Andante and Scherzo, *Widor*; Finale in B flat, *Frank*.

Mr. Norman Cocker, All Saints, Oxford Road, Manchester—Marche Nuptiale No. 2, *Guilmant*; Variations on a Theme in A, *Hesse*; March for a Church Festival, *Besst*.

Mr. G. W. Harris Sellick, All Saints, Oxford Road, Manchester—Legend, *Harvey Grace*; Hindoo Song, *Dimsky-Korsakov*; Spring Song, *Hollins*; Triumph Song, *Arthur Baynon*.

Mr. W. A. Roberts, Peterborough Cathedral—Overture, *Some*; *Handel*; Meditation in Ancient Tonality, *Harvey Grace*; Sonata in C minor, *Reubke*; Pastorale and Scherzetto, *Vierne*; Intermezzo (Suite No. 1), *James Lyon*.

Mr. Guy Michell, Baptist Church, Ceylon Place, Eastbourne—Agitato and Canzona, *Rheinberger*; Fugue in A minor, *Bach*; Romance, *Wolstenholme*; Scherzo in F minor, *Sandford-Turner*.

Mr. C. H. Moody, Lincoln Cathedral—Pavane, *Byrd*; Fantasia in E flat, *Rheinberger*; Chant de Mai, *Jongen*; Postlude on 'London New,' *Graces*; Carillon, *Vierne*.

Mr. H. Cyril Robinson, St. John's, Barmouth—Allegro Militaire, *Wolstenholme*; Three Miniatures, *Pullens*; Choral Improvisations, *Karg-Elert*; Marcia Eroica, *Stanford*; Theme and Variations and Fantasia and Finale (Sonata No. 10), *Rheinberger*; Sonata in A minor, *Borovskii*; Sonata No. 5, *Mendelssohn*; Dithyramb, *Basil Harwood*; Lament, *Harvey Grace*.

Rev. L. G. Bark, Crosthwaite Parish Church—Preludes on 'Rockingham' and 'St. Cross,' *Parry*; Concerto No. 11, *Handel*; Variations on an Old English Air, *Geoffrey Shaw*; Suite in G, *James Lyon*.

Mr. Bernard F. Page, Town Hall, Wellington, New Zealand—Prelude and Fugue in F minor, *Handel*; Two Choral Improvisations, *Karg-Elert*; Fantasia in A, *Frank*; Prelude (Act 1), 'Tristan and Isolde.'

Mr. Paul Rochard, Crosthwaite Parish Church—Passacaglia in D minor, *Reger*; Variations on two English Airs, *Guilmant*; Sonatina ('God's time is the best'), *Bach*; Gothic Suite, *Boellmann*.

Mr. H. Bentley, Christ Church, Lowestoft—Recessional, *Alan Gray*; Fugue in E flat, *Bach*; Preludes on 'Come, Redeemer of our race,' *Bach*; 'Old 104th' and 'Martyrdom,' *Parry*; Pastorale, *Frank*; Variations (Sonata No. 6), *Mendelssohn*.

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Festival Postlude on 'Leoni,' *W. A. Roberts*; Tempo di Minuetto (Sonata No. 1), *Stanford*; Air with Variations, *Besst*; Passacaglia and Fugue, *Bach*.

Mr. Herbert Walton, Glasgow Cathedral—Sonata No. 1, *Mendelssohn*; Prelude, Fugue, and Variation, *Frank*; Sonata, *Reubke*; Meditation in a Cathedral, *E. Silas*; Final in B flat, *Frank*; Prelude in C minor, *Mendelssohn*; First movement (Symphony No. 2), *Vierne*; Passacaglia, *Bach*; Canon in B minor, *Schumann*.

Dr. Louis A. Hamand, Malvern Priory Church—Choral Song and Fugue, *S. S. Wesley*; Legend, *Dvorák*; 'La Cathédrale engloutie,' *Debussy*; Fantasia in D flat, *Saint-Saëns*. (Miss Grace Adams, violin, played Chaconne, *Vitali*, and movements from Sonata in E, *Bach*.)

#### APPOINTMENTS

Mr. Ernest T. Allen, choirmaster and organist, St. Barnabas, Oxford.

Mr. Henry Brentnall, choirmaster and organist, St. Brendan's Parish Church, Birr, King's Co., Ireland.

Mr. William Pulford, choirmaster and organist, Hadley Church, Barnet.

Mr. Reginald Ward, choirmaster and organist, St. Mary Magdalene, Taunton.

## Letters to the Editor

### THE ENGLISH MADRIGAL SCHOOL

[We gladly print the following letter from Dr. Fellowes. The points on which we comment are numbered for convenience of reference.]

SIR,—It is not my usual practice to take notice of either favourable or unfavourable criticism of my work in the Press, but I am compelled to ask you to correct certain statements made by you in commenting upon Mr. Norman Stone's letter in the current number of the *Musical Times*. It is absolutely untrue that the Carnegie Trust has in any shape or form subsidised the publication of 'The English Madrigal School,' edited by me in thirty-six volumes and published by Messrs. Stainer & Bell. Nor has anyone else subsidised this edition. In the opening stages I took the sole financial risk myself, relying entirely upon the support of subscribers given upon my personal solicitation. Eight volumes had been issued when the war broke out. At that date the list of subscribers was steadily increasing, although still insufficient to meet the actual cost of production; but the declaration of war temporarily wrecked the list. In the course of time Messrs. Stainer & Bell, with splendid enterprise and at immense financial risk, and also, I must repeat, *without any kind of subsidy*, took over my own financial loss to date and undertook to produce the whole of the thirty-six volumes completed last year. I say nothing further of the heavy expenditure of time and money incurred by me in preparing the edition from the original sources. In view of your statement as to 'the subsidised edition of Dr. Fellowes,' and the false inference contained in your sentence about producers who 'had no millionaire at their back,' I must ask you to take steps to remove any misapprehension which must have been aroused in the minds of many of your readers. (1)

In reference to your comments there would seem to be some further misunderstanding to remove. In your 'summing up' paragraph (p. 806) you say that I 'having done a work of national importance in transcribing these works for library use, the need now is for a performing edition of the best and most practical numbers, prepared by one who is expert in all matters regarding notation and laying-out for clearness and convenience in performance.' In other words, you propose that I having borne the burden and heat of the day for some fourteen years in toiling over what you yourself describe as 'a work of national importance,' some one else should pick the plums out of my edition and reap the profits. Is this British fairness either in reference to myself or to Messrs. Stainer & Bell? (2) But you are evidently unaware that I have already, several months ago, produced some seventy or eighty of these madrigals in a performing edition such as you demand, and that these are published by Messrs. Stainer & Bell. In this performing edition those madrigals are dealt with in which the compass of the voices presents practical difficulties. Transposition is employed where necessary, the inner parts being slightly interchanged in order to avoid the peculiar difficulties and awkward compass. The value of the crotchet remains constant throughout each composition. Accent-marks are employed as rhythmic rather than dynamic indications. The characteristic 'underlying' of the words is preserved as in my other edition. A reference is also given on each number to 'The English Madrigal School' so that conductors may see the precise extent of my adaptations. I should add that modern key-signatures and time-signatures are employed, and that accidentals are used freely. Both 'This day Christ was born' and 'What is our life?' have been issued in this edition, and the points from them which you quoted are made perfectly clear for performance. In 'What is our life?' the 'weak alto' is not divided, the awkward compass is avoided, the lay-out is for S.S.A.T.B., and you may be satisfied to know that it is transposed to E minor. In the case of a large majority of the madrigals there is no need for an alternative version, but in the course of time still more will be issued in this slightly adapted form. (3)

But as regards the text of my 'English Madrigal School' as it stands, its chief value lies in the fact that it represents the original text, as far as possible, in all details. That text is so scarce, and so difficult of access to the vast majority of musicians, that it was supremely important to produce an edition in which, as far as possible, all uncertainty as to the original text is eliminated. That is why I have not inserted extra time-signatures and other details, such as you suggest, in the voice parts. The pianoforte part is intended to act as a 'crib' does for a school-boy; an intelligent student can see by my vocal text what the original reading is; I have endeavoured to obscure nothing by my editorial methods. To achieve this object and at the same time to produce a satisfactory working edition was not always possible: my so-called 'transposed edition' was contemplated by me at the very first inception of the scheme to meet this difficulty, but it necessarily had to wait until the end. (4) I have not been so entirely without practical experience of choral-singing, or as a chorus-master during the past thirty years, as you seem to suppose. Nor have I 'profited by the slips' of other editors as you suggest; I worked exclusively from the original editions, and I am at a loss to understand the point of your remark about the 'conditions that were always difficult and rarely lucrative' under which you say earlier editors worked; for how could the conditions have varied if we all prepared our editions from the one and only available source? (5)

One further matter. The text of the music is not the only detail in which error can arise. The Elizabethan idiom in 'underlying' the words is peculiar and characteristic, and most important to preserve. Mr. Arkwright alone, I believe, among editors before me, observed this point. It was not until thirteen volumes of my edition were published that I perceived that he and I had worked independently and correctly on these lines. No other edition of madrigals except Mr. Arkwright's and my own follows the true principle of underlying the words, as far as I am aware. And what becomes of the 'regard for the verbal accent' of which you speak if the words are frequently misplaced? I

did not see Mr. Kennedy Scott's little book on madrigal singing until after my 'English Madrigal Composers' was published; but I well remember my pleasure many years earlier in noticing how Mr. Scott, by rare exception among madrigal conductors at that time, observed the free rhythm in performance. I may add that Mr. Scott has been one of my most consistent and generous supporters, and I treasure a letter written by him to me in enthusiastic terms in reference to my treatment of the rhythmic problem when the Moiley volumes were first published in July, 1912. I make no claim and never have made any claim to discoveries of this nature. As to other editors whose names you mention, some of them are my personal friends, and my friends know well that I lose no opportunity for paying tribute to others who at different times have worked in the same field; I had a special pleasure in doing so on June 24, as I am sure all who were present will remember.—Yours, &c.,

The Cloisters,  
Windsor Castle.

EDMUND H. FELLOWES.

September, 1925.

[(1.) Our mistake in this matter has been pointed out to us by several correspondents, and before Dr. Fellowes's letter was received we had written an 'Occasional Note' (p. 905) expressing our regret for the slip.

(2.) We need hardly say that our proposal meant nothing of the sort. Indeed, we imagine that the laws of copyright would amply protect Dr. Fellowes and his publishers.

(3.) This is the first intimation we have received regarding the performing edition. We have not been favoured with review copies, nor, apparently, has any other journal. Moreover, although the edition was produced 'several months ago,' the copy of 'What is our life?' on which we based our criticism was bought in the ordinary way at the publishers as recently as the end of July; and a copy of Byrd's 'When Christ was born,' bought on the day Dr. Fellowes's letter was received, turned out to be the same version as the one we discussed in our September issue. Without pressing this point, we mention it in order to show that our criticisms were based on the only copies available, and on the only edition that, so far as we knew, had been published, or was likely to be published. If our criticisms needed justification, we could ask for none more ample than that supplied by this portion of Dr. Fellowes's letter. We said the existing edition was unsatisfactory from the performer's point of view, and along comes Dr. Fellowes with the most practical agreement in the shape of a new edition embodying improvements of the type we advocated. (And we may add that within a couple of days of the appearance of the September *Musical Times*, a well-known choral conductor wrote expressing entire agreement with our criticisms, and saying that before his choir could sing Byrd's 'When Christ was born' the copies had to be re-edited.)

(4.) We agree with Dr. Fellowes as to the importance and value of an edition giving an exact transcription of the original. If, however, the works so transcribed have any interest for the average member of the public, a performing edition is even more important than the volumes for library use. It is unfortunate that circumstances prevented Dr. Fellowes from doing years ago what he has done now—that is, issue a large batch of the best of the works laid out and noted in a manner conforming as far as possible to present-day usage.

(5.) The conditions of early workers in any field of research are usually difficult for two reasons—first, the available material is less plentiful and less get-at-able than it becomes later, when public interest has been roused; second, the actual transcription is almost inevitably made without that full knowledge of the notational and other peculiarities that can develop only with the research itself. Even the difference between the travelling facilities of to-day and seventy years ago is a factor worth considering. An editor can reach a MS. to-day after a run of an hour or two by motor or railway. Seventy years ago the journey would have made a big hole in a day—and the MS. would probably have been left undisturbed. We are sorry to have to explain what we imagined to be self-evident. No less obvious is the fact that a generation ago the public for Elizabethan music was small, and publishers must have

on madrigals composed as mere swings, to be paid for by the more popular roundabouts. Later, when new and correct editions come along, the editors and publishers of these inevitably profit (though indirectly) from the fact that earlier editions are apt to be discredited (sometimes entirely) as unreliable and corrupt.

In regard to Dr. Fellowes's closing sentences we add that we were prevented from being present at the occasion to which he refers (the dinner given in his honour, a report of which appeared in our August issue), but we heard from those who were present of the generous references made by Dr. Fellowes to his fellow-workers in the Elizabethan revival. This is entirely what we should have expected from our personal knowledge of him, and we end this discussion, as we began it, with the assurance that our comments have been dictated only by a desire to deal fairly and frankly, and as impersonally as possible, with a matter of public interest.—EDITOR.]

### THE GIBBONS TERCENTENARY CELEBRATIONS

SIR.—The criticism of my letter appearing in the September issue of the *Musical Times*, headed 'The Gibbons Tercentenary Celebrations,' deals with a matter which is quite beside the issue.

I merely set out to answer the query contained in 'Occasional Notes' in the July issue: 'Is Orlando quite so much of a discovery as some of the enthusiasts would have us think?' and in doing so I naturally referred to Dr. Fellowes's book, 'The English Madrigal Composers,' as being the latest contribution to the literature dealing with the vocal music of the Tudor period, and, in my opinion, the most comprehensive and illuminating treatise of its kind.

That is not to say that earlier contributions have had no hand in restoring the spirit of the madrigalists—indeed, anyone who has read Dr. Fellowes's book knows that he himself, as mentioned in the preface, acknowledges with gratitude his indebtedness to Mr. Barclay Squire and Mr. Kennedy Scott (to mention only two outstanding names associated with madrigal music).

I have been closely associated with Mr. Kennedy Scott and his magnificent work with the Oriana Madrigal Society and the Oriana Singers (a select off-shoot of the Madrigal Society) than whom he has no warmer admirer—indeed, it was while under his conductorship in both these bodies that I was introduced to the editions of Mr. Barclay Squire which are referred to in the criticism.

Moreover, all this is beside the point—and the point is that Orlando Gibbons is justly considered to be a 'discovery.'

—Yours, &c.,  
NORMAN STONE.  
36, Carlton Road,  
East Sheen, S.W. 14.

[We do not agree that our comments on Mr. Stone's letter were 'beside the issue.' They were entirely concerned with certain obvious—though no doubt unintentional—applications on his part to which we took exception.—ED.]

### WAGNER AND THE ENGLISH PRESS

SIR.—I am not disposed to waste either time or old-fashioned courtesy upon a controversialist so unscrupulously mendacious as Mr. G. Ainslie Hight. He tells your readers that 'Mr. Newman draws his material [for 'Wagner as Man and Artist'] from the notoriously scandalous Jewish Press of Germany.' I give Mr. Hight the lie direct. There is not a paragraph of my book that draws to the smallest extent, for material for my estimate of Wagner, on anything in the Press of Germany, Jewish or Gentile, scandalous or respectable.

If Mr. Hight objects to this plain speaking, no doubt your columns will be open to him to substantiate his assertion.—Yours, &c.,

ERNEST NEWMAN.

### ORGANISTS' SALARIES

SIR.—'F.R.C.O.'s' letter has been admirably replied to by your paragraph. Still, there is a point I should like to refer to, viz., 'Salary of vicar, £580 and house.' This would be subject to such reductions by taxes, rates, and dilapidation charges, that the net would probably amount

only to about £350. If the stipend, or any part of it, comes from tithe, there will be income tax on the tithe as well as on the total—two income taxes. Believe me, incumbents at present are harder hit, all things considered, than any other class of professional men.—Yours, &c.,

The Vicarage, Little Walsingham, E. H. MELLING

(Vicar of Little Walsingham,  
Suffolk).

SIR.—'Oxonian' has so ably expressed himself in reference to the organist that he leaves very little to be said. It is a hopeless task. Some readers have at times expected the R.C.O. to take this matter up, but we could not surely think that possible on a guinea a year. I am afraid the College gains very little by the time we get our annual calendar, examination papers, and *Musical Times* monthly.

I should like readers generally, especially those whom it concerns, to think over the following questions. I do not wish for any reply, as this letter is final:

- (1) Why do Church authorities ignore the financial position of the organist?
- (2) When salaries are cut down, why does the operation generally start with the organist?
- (3) If there is to be a pension scheme for certain Church workers, why not let all contribute? If not, why not?
- (4) Is there any Church in existence which can or does say—'We need all the money collected for the upkeep of our Church. Anything over will be devoted to the usual outside objects'? If not, why not?
- (5) Congregations contribute largely to the Easter and Whitsun-day offerings, but when organ and choir Sunday comes along, they ignore it. Why?

I now crawl into my shell.—Yours, &c., F.R.C.O.

SIR,—I appreciate your remarks on my last letter, and I thank you for its insertion. The verger referred to is a half-timer, and again I say if unskilled verger's work can command more than my job, which is skilled, well, it is time all we organists became vergers, or combined the two jobs. Your remark that the Church is in economic straits is true. Why? Any Church where there is a good, sound parson and a decent musical society never lacks funds. The administration is wrong. 'Oxonian' has embodied in his letter everything that I have already generally touched upon. I was on holiday recently at —. The first thing that caught my eye was an organ recital announcement pasted on a notice board; 'Collection for the organist's salary augmentation fund.' I once did that: never again! The tune was £5 or 9d. We had a gala day at the Parochial Church Hall to give it to me, headed by the Mayor and Corporation—the church band played selections, and the clergy and the parochial council attended. I nearly fell off the platform when I found what the cheque was. (1) Why house free for the clergyman? (2) Why Easter offering? (3) Why Whitsun offering for the curate? (4) Why ask for funds to train ordination candidates? (5) Why money for clergy pensions, widows and orphans? (6) Why schemes to benefit the clergy only? (7) If all Church workers can be included, I am ready to support it. At present, 'nothing doing.' (8) Has ever anyone seen or heard of a scheme to help the organist?—Yours, &c., F.R.C.O.

### THE MALADY OF CHOPIN

SIR,—In your September number, Mr. Norman Suckling refers to Schubert as 'the most shallow Teuton who ever covered up a painful poverty of musical ideas by providing fictitious opportunities to be soulful.'

Whatever the latter part of the sentence means—if it means anything at all—the designation of the immortal Franz Schubert by a phrase declaring that he suffered from a poverty of musical ideas, indicates a fundamental weakness of musical appreciation. Phrases like that quoted are exceedingly easy to coin, and can readily be produced *à propos* of anybody or anything; but sad to relate, they are not customarily received like the words of the prophet.

A man who, though dying at thirty-one, was yet, by almost universal acclaim, the greatest song-writer of all time, and who, besides much other music, produced two of the world's finest Symphonies, is not to be disposed of by the phrase, 'most shallow Teuton who ever covered up a painful poverty of musical ideas,' &c.—Yours, &c.,

49, Manor Road, Stamford Hill, N. L. J. GREEN.

### CHRISTOPHER TYE

SIR,—As Dr. Grattan Flood has referred very kindly to my article on 'Christopher Tye' in Grove's Dictionary, perhaps you will allow me to ask him for the authorities for some of the details in his little biography of this composer, which are new to me in the form in which he states them. No doubt I shall have to revise my article before long, and if documents have come to light since I wrote it, which have escaped my notice, Dr. Grattan Flood will be doing me a favour if he will give the references.

He says that Tye was born in 1495, and was in the choir of King's College, Cambridge, from 1510 to 1515. If he has proof of this, I should be very grateful if he would print it. When I wrote my article, it was possible to say only that if the boy Tye, who was in King's College choir in 1511 and 1512, was Christopher Tye, his birth may perhaps be placed between 1497 and 1500. Also I had no proof that the Tye who was in that choir in 1527 was Christopher. The name 'Christopher' Tye does not appear in the College Books till 1537, so far as I know; and there was certainly one other Tye in the choir.

Dr. Grattan Flood gives September 10, 1541, as the date of his appointment at Ely Cathedral. I should be very glad to know where this date is found.

I should like to ask Dr. Flood why he says that Tye 'had to' resign the livings of Wilbraham and Newton? We know he did resign them; but 'had to' suggests compulsion, for which I know of no evidence.

I cannot imagine why Dr. Flood asserts that Tye probably "verted to the ancient creed," between August 27, 1571 (when he signed the Articles of Doctrine with the other Ely clergy), and the date of his death before March 15, 1573. His only reasons for saying so seem to be: (1) That on August 26, 1571 (the day before he signed the Articles of Doctrine), Tye had met the Bishop of Ross, who had given him some verses on the previous day's hunting to put into English—which does not seem to me to bear upon the subject; (2) that in 1568 he set the Vulgate version of the 119th Psalm beginning 'Wherewithal shall a young man cleanse his way.' Many people have set the Latin version of the Psalms to music, who would be very indignant if they were told that they therefore were Roman Catholics. If this was a proof that Tye had "verted to the ancient creed," he must have signed the Articles of Doctrine as a double-dealer, to use no harsher word, which I do not for a moment believe. My own impression of Dr. Tye is that he was a man of extreme simplicity, not to say guilelessness, in affairs outside his music, and I must express my entire dissent from what I take to be Dr. Grattan Flood's view of his character. Nor can I accept his picture of him as sitting comfortably in the richest living in England, occasionally sparing a few moments of his wealthy leisure to compose a little music. (I hope I am not exaggerating, but that is what Dr. Flood's words suggest to me.) Other writers have alluded to the fact that at one time Doddington was reputed to be the richest living in England; so it is just as well to explain that in the 16th century that very extensive parish was for the most part a stretch of swamp, of no interest to the tithe collector. It was not until the Fens were drained that Doddington parish became a rich tract of corn land. I have been told that at one time the rector received fifteen or sixteen thousand a year in tithe. But that was long after the period of Dr. Tye.

Dr. Grattan Flood is good enough to say that I give an 'almost complete' list of Tye's works. I shall be very glad to hear of any additions to it. So far none have come to my knowledge. The MSS. which Dr. Flood mentions are all duly entered in my list.—Yours, &c.,

Highclere, Newbury.  
August, 1925.

G. E. P. ARKWRIGHT.

### CONVERSATION AT CONCERTS

SIR,—The question of conversation at concerts, and more especially orchestral concerts, is one that has occupied many minds and pens. A recurring aspect is raised by your correspondent, 'A Promenader,' in the September issue, where he asserts that women are the chief offenders. This is no doubt true, and the reasons are both psychological and temperamental.

At concerts by a soloist, their attention will be taken either by the external appearance and demeanour of the singer or player, or his idiosyncrasies, but at an orchestral concert few of these considerations apply, or only for a short time, and the resumption of activities by the orchestra at once releases them from their reverie and provides an obligato for chatter that has to do with various mundane affairs, but very little concerning music.

I believe that students of the subject are agreed that women are not musical. They take music-lessons when young either because it is 'the thing' or else to warrant the possession of a pianoforte; but it is doubtful if in many cases their musical education is advanced by these means, or their ability to appreciate the general field of music enhanced.

It seems, then, after all, to be a case of concentration; and this faculty would appear to have received its death-blow, or at any rate a set-back, after generations of 'At Homes,' where very little of any worth was ever heard; and last, but not least, the distaste of women generally for mechanics has its echo in a disability to appreciate all that an orchestra means, apart from its economic, —Yours, &c.,

S. F. D. HOWARTH.

September, 1925.

### Sharps and Flats

Llanystumdwy is engraved on my heart. It was in the chapel close by that I learnt Tonic Sol-fa, and I once won a prize for singing; but they only gave me a threepenny book, and I gave up the job.—David Lloyd George.

I have in my will stopped any native conductor from doing my works when I am dead. If they won't do them when I can hear them, they shall not enjoy the usual posthumous popularity.—Joseph Holbrooke.

It would be so beautiful to hear a whole audience hiss a work which one feels, oneself, to be pretentious nonsense. We are too polite for that as yet. Communal hissing is just as fine an ideal as communal singing; it is just a different path to the same end—real appreciation.—Sir Hamilton Harty.

Quaintly figured Harvey Grace's Postlude was a dart from a seldom-ridden blue, closing with a problem climax chord into the Infinite.—Guernsey Newspaper.

Dancing to the Minuet of Beethoven's first Symphony would have split the seat of every pair of breeches in the ballroom.—Compton Mackenzie.

D'Aranyi and Fachiri, two talented women, are quite safe Bach players.—John F. Porte.

One winter night in 1892 . . . I heard a street singer sing 'The song that reached my heart,' and I declare that even to-day I would not yield that experience for later experiences of the 'Choral' Symphony or the Mass in B minor—at least, I think I would not.—Sydney Grew.

Delius in the mood of 'On first hearing the cuckoo in spring' and 'Song before Sunrise' always reminds me of a schoolmaster on his holidays. I feel that an accomplished mind is reacting in an accomplished way to the conventional rustic emotions that Mr. Pickwick expressed on that May morning at Dingley Dell.—Compton Mackenzie.

I feel that I am only beginning to know what I must know before I can really know anything about singing; and it will be another five years before I know even a little.—Teify Bonner (tenor).

It is not often that I have the felicity to be of the same mind as a tenor with regard to his powers. Indeed, if anything, Mr. Bonner is a trifle too modest.—Ernest Newman.



## The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.*

Cellist (medium ability) wishes to join quartet for mutual practice, one morning a week. N. or N.W. districts. — A. E., c/o *Musical Times*.

Lady pianist wishes to meet vocalist for mutual practice. — D. H., 'Pewlyn,' Basingstoke Road, Reading.

Mezzo-soprano wishes to join quartet. Near West-End. — L. H., c/o *Musical Times*.

Young bass wishes to meet pianist (lady or gentleman), at own residence preferred. — JOHN NAUNTON-RUSHEN, 55, Kendall Road, Beckenham, Kent.

Baritone (amateur) wishes to meet young pianist for mutual practice. N.W. London. — H. H., c/o *Musical Times*.

Young lady singer wishes to meet accompanist for mutual practice. E. London district preferred. — F. M. A., c/o *Musical Times*.

Gentleman pianist and flautist wishes to join others for practice of easy orchestral (chamber) music. Chiswick or Kew districts. — E. A. COUSINS, 32, Thorneyhedge Road, Chiswick, W.

Pianist wishes to meet good violinist and 'cellist to form trio, for mutual practice. — MABEL E. ARMITAGE, 101, Narbonne Avenue, Clapham Park, S.W.4.

Young gentleman wishes to join amateur dance band as pianist (able to lead). Would also act as accompanist to vocalists, &c. — JACK CARLTON, c/o 41, Charles Street, Stepney, E.1.

Cellist (lady) wishes to meet good pianist (lady) for mutual practice. — R. M., c/o *Musical Times*.

Young tenor wishes to meet pianist (lady or gentleman) for mutual practice, one or two evenings a week. Clapham district. — H. M. W., c/o *Musical Times*.

### TRINITY COLLEGE OF MUSIC

The inaugural address for the Michaelmas term was given by Sir Dan Godfrey, who chose for his subject 'Music as a Career.'

Following the precedent of last term, a course of lectures on one of the sister arts of music will be given by Mr. Fred H. Crossley. His subject is 'Gothic Architecture,' and the lectures will be illustrated by lantern slides. Mr. H. Ostrovsky will lecture on his system of 'Hand-Training for Instrumental Players.'

The usual students' concerts will be given in addition to recitals by students of various professors.

Mr. A. W. Payne has joined the teaching staff of the College. Dr. Horner, Director of Examinations, has left for an examining tour in South America and the West Indies.

Distributions of certificates have been arranged to take place at various centres during the month.

The many friends of Mr. Edward d'Henry will be sorry to learn that he has met with an accident by falling and breaking his knee-cap. It is hoped that he will be able to resume teaching at an early date.

### THE PROMENADE CONCERTS

The novelties have not stirred the blood very much. Bartók's 'Dance Suite' has been the most exciting thing so far. This was written a couple of years ago as a kind of celebratory piece for the concert that signalled the fiftieth anniversary of the union of Buda with Pesth. There are five movements, linked by a bright little theme, that gets smaller and smaller each time till it is the thinnest of threads. Perhaps that may be because of the rather daunting nature of some of the tunes that keep it company in the various movements. These are all set off in a rather bizarre manner, and a good many of the consecutive seconds and other dissonant intervals cling around them. There is, however, no feeling of the composer's playing the fool, and of his skill in contrivance there can be no doubt. We do not look for high development in a dance suite, of course. The things that happen here are, it is quite certain, very

personal expressions of a powerful mind, which, though it may not be easy to sympathise fully with them, do set forth a point of view without imitating others, and without unnecessary fuss and advertisement. So we respect Bartók: though I, for one, cannot often get far on the road to affection for his music.

Schreker's 'Birthday of the Infanta' Suite, taken from its dance-pantomime context, does not amuse. It is heavy, pedantic music.

Paul Graener's Variations on 'The Volga Boatmen's Song' were respectably made, but the song is not a good theme for treatment. The composer frequently left it 'until called for,' and ambled, pleasantly enough, in other fields. Competent music this, only reminding us how much better a master of his material, such as Tchaikovsky, could do the thing.

Pfitzner, born of German parents in Russia (1809), is a composer of whom we certainly ought to hear more. Three Preludes from his opera, 'Palestrina,' were almost full of meat. There were corners in which something very like padding was to be observed, but this is music of serious aim and of definite achievement. The Prelude to the second Act, foreshadowing the warfare of the Council of Trent, is on the whole less impressive than the introduction to the opera and to the last Act, in which the music really soars for several minutes at a time. Pfitzner's idiom is reasonably modern; he knows how to score; and he has something to say, born of imagination and a sense of breadth and dignity in music. We hope Sir Henry will let us have these Preludes again, and some more samples of Pfitzner.

Nicholas Tcherepnin's suite, 'The Romance of a Mummy,' was written for the dancer Pavlova. Its ideas are puerile, and the combination of Russian and Oriental repetitiveness is exceedingly tiresome.

Dr. Norman Hay's 'Dunluc' has some good stuff in it, but the performance was so scratchy that it was sometimes difficult to know what was going on. I think the orchestration could in several places be reconsidered with advantage; and the work is rather too long. These tone-poems with vague backgrounds almost always tend to diffuseness, and so cause us to lose interest. The romantic legends associated with the fine ruin near the Giants' Causeway have evidently moved the composer more deeply than he has been able to move us. That often happens; and because we feel there is some good stuff in him, we shall be willing to hear him again.

Three quaint little musings of Haig Gudenian, the Armenian composer who plays very adroitly on a tuned-down fiddle, have been orchestrated by Sir Henry Wood. These Oriental fragments—'The Shepherd,' 'The Candy-Seller,' and a 'Pastorale'—are sweetmeats that melt in the mouth. They last just long enough. If they were any longer, I fear they would bore us. The tone M. Gudenian gets is curiously fascinating and soothing—rather like that of a peculiarly refined and rarefied viola.

So much for the 'novelties'—which, by the way, Sir Henry has put in the second part of the programme, presumably to make it more interesting. It is rather hard on the hearer who has to listen attentively. At ten o'clock he is not too fresh; and I think it may be a little hard on the composers too.

The oldsters have held their own triumphantly, and a bit more. Handel, in the midst of plenty of perfunctory, or at the best, decent routine work, suddenly gives us an eloquent, deeply felt movement, and makes us resolve to explore him afresh. So does Haydn. The slow movement of the twelfth Symphony (B. & H. new edition number), played on September 8, is a fine example of the inclusion of something of concentrated force, of almost Bachian austerity and elevation of feeling, in the middle of a work otherwise of no great interest—though the very short first movement has a foretaste of the concentration of the second, and just a trace of its dramatic power.

The English Singers have scored a great success. The refinement of these accomplished artists is highly enjoyable. I wish sometimes they had rather more actual vocal power and richness. The bass in particular is rather light. Artistry makes up, however, for this little lack (as I feel it), and they have delighted the Thursday nighters so much that an encore has had to be given each week.



One of the happiest memories is of Miss d'Aranyi's playing of the Brahms Violin Concerto. This was noble indeed.

I have heard only one of the Saturday organists, but I believe they have 'gone down' very well. Bach is always popular, but a few pieces by other composers might have been played on the organ. Mr. Kiddle's Handel Concerto, one Wednesday, gave great delight, and he had to play an encore. The work was the G minor, No. 5 (second set, Op. 7).

A pair of R.A.M. students of excellent quality, Miss Edna Howard and Mr. Eric Brough—played the second Concerto of Bach (in C, for two pianofortes), on September 16. They showed a sound grasp of the fundamentals of Bach-playing.

It is a pity the new singers so rarely come up to the players' standard. They have varied a good deal, and few have been particularly good. Some older, more mature, performers have done well, as ever, and one or two have even sung fresh music. Miss Balfour came out with a long, difficult, and wide-ranging Mozart air—'Non più di fiori,' from 'Titus'—which she sang in musicianly style. On the same evening (September 15), Mr. Frank Phillips, a sound and pleasant-voiced bass, was heard. He made a good impression. Miss Bessie Kerr, Miss Bella Baillie, and Miss Eva Cattaneo have shown varying degrees of promise. Miss Cohen has not made the pianoforte sing so sweetly as she was wont to do. Is mannerism getting in the way? Mr. Falkner, whom my colleague mentioned last month, sang Sach's monologue one evening. This is not quite his 'pidgin' yet. He is too young for it, and sings more like the bright youth, Walther, than the sage philosopher, Hans. He is one of the most promising singers we have heard.

Mr. McEachern sang in Italian, but it sounded to me more like the language of the biggest of the Three Bears. He sings a little more delicately than he used to, at moments, which is something to the good.

Miss Betty Humby plays the pianoforte very cleverly, but she is much too young for the Mozart D minor Concerto. Experience—of art and of life—is necessary for Mozart. Miss Hess played the A major Concerto a week or two later, in a way that provided a fine lesson for any pianist. It is difficult to know which to praise more—her exquisite taste, or that of Sir Henry and the orchestra. They all played like angels. As an encore Miss Hess gave us her arrangement (I presume) of that most mollifying Choral of Bach, 'Jesu, Joy of man's desiring.' What a different tone this was—grander in scale and amazingly varied in quality; yet it was the same instrument which she had caressed in the Mozart. A finer artist never touched keyboard. How old John Sebastian would have loved to hear his tune set forth with such plenitude of grace! This is music to bridge earth and heaven. W. R. A.

## HANDEL AND THE FOUNDLING HOSPITAL

BY T. FRANCIS FORTH

The sale of the Foundling Hospital for a fabulous sum brings to mind the fact that Handel was greatly connected with the foundation of that institution, which has been of such tremendous value during the greater part of two centuries.

Ten years after the foundation of the Hospital, by Captain Coram in 1739, Handel offered to give a performance in aid of the Chapel, which was not as yet complete. This offer the Committee accepted, and on the day fixed, Saturday, May 27,

'... the Prince and Princess of Wales, with a great number of persons of quality and distinction, were at the Chapel of the Foundling Hospital to hear several pieces of vocal and instrumental music, composed by George Frederick Handel, Esq., for the benefit of the foundation' (*Gentleman's Magazine*).

The programme consisted of three parts: (1) the 'Firework' Music, brought out only a month before at Green Park,

in connection with the celebration of the Peace of Aix-la-Chapelle, when the orchestra of a hundred performers consisted of 43 strings, 24 oboes, 12 bassoons, 9 trumpets, 9 horns, and 3 timpani; (2) such parts of the oratorio 'Solomon' as were connected with the Dedication of the Temple—it had been produced at Covent Garden only two months previously; and (3) various compositions on words applicable to charity and written for the occasion. Handel also gave to the Chapel an organ, which he himself opened on May 1, 1750.

On account of his beneficent acts, Handel became one of the Governors of the Hospital; and such was his interest in the institution that annually from 1750 to 1758 he conducted 'The Messiah' in the Chapel, and by so doing was the means of bringing in £7,000 to the charity. The first performance of this, his greatest oratorio, in London took place only two months before he became a Governor, and it is probable that its immense popularity was due to the fact that 'The Messiah' at first came to be identified with the Foundling Hospital; so much was this the case that the Governors expected the copyright to be handed over to them. This, however, Handel could not see his way to do. Though he did not part with the copyright, in his will he ordered that 'a fair copy of the score and all the parts of "The Messiah"' be given to the Hospital.

At his death a dirge was sung in the Chapel, on May 26, 1759—ten years after he became a Governor. During those ten years he had laid the foundation of that music for which the Hospital has been so famous.

Now that the Foundling is to be removed into the country, it is to be hoped that this musical tradition will be kept up, and that the new buildings will contain some suitable commemoration of the great Master of Music who was so ready to use his wonderful genius to further a charity so dear to his heart.

## SOME NEW HYMN-BOOKS

There has been of late a correspondence in one of the evening papers on the subject of dull hymn-tunes. There are certainly many specimens in our collections which merit this designation—poor tunes to doggerel verses—but which are nevertheless popular.

Two new collections of hymns are in the press, and will appear almost simultaneously. One is called 'Songs of Praise,' and is to be issued by the Oxford University Press under the editorship of Dr. R. Vaughan Williams. This distinguished modern musician has already shown his gifts in the direction of the composition of hymn-tunes by his setting to 'For all the Saints,' in the 'English Hymnal,' and recently his Mass has been adapted to the English rite. We may certainly expect some 'finds' in the way of new tunes in this collection, which is sure to be an interesting and comprehensive compilation.

The other hymn-book is that to be issued by that useful Society encumbered with a very unwieldy title, and usually referred to as the S.P.C.K. This, it is understood, is to be a children's book, and in this fruitful field there seems to be a lack of good material. Children require constant change to keep alive their interest, especially in a more or less prescribed and rigid set service which has its advantages and its corresponding drawbacks. It is good to note, however, that the Church of England is showing a desire for more elasticity, more freedom, in its services. This is instanced by a fresh choice in the matter of the Psalms.

Yet again the proprietors of 'Hymns Ancient and Modern,' our tried friend of the old days—and one which it is curious to recall at this time of day, caused a riot in some churches on its first introduction—is to be revised or to have a further supplement by way of showing its vitality. Naturally there is always the expense of a new hymn-book to be considered; and it would seem that the Church of England does not set a very high price on its music, or at least on the services of those who provide it, judging by the very meagre salaries usually offered to organists. Bearing in mind this feeling for economy, there is also on the stocks a collection of a hundred new tunes to familiar hymns which will include

some of the best of the tunes written by various organists all over the country, and from places as far distant as Demerara, Jersey, and Greenock. These places are mentioned as showing the very wide field covered by the *Musical Times*, in which paper the announcement of this collection was made in May last. It will include examples from Roman Catholics—who are not at all well served in the matter of hymns, other than the traditional Office hymns—as well as Nonconformists, and is likely to meet with great favour. These various indications of renewed activity in the service of the Church will each help in its own way, but it is to be hoped that the needs of congregational singing will be prominently borne in mind, so that the service may not be left to the choir, thus becoming a stilted sort of performance and not, as it should be, a hearty burst of thankfulness and praise.

W. D.

## A NEW SYSTEM OF CHOIR CONTROL AND ORGANIZATION

BY H. F. THIELÉ

When I was appointed choirmaster at my present Church (Christ Church, Southgate, London), I put into effect what I believe to be a new method of choir control and organization. It is a method by which competition, always an excellent thing in a choir, is encouraged, and by which the boys to a great extent govern themselves. So excellent have been the results obtained in one year, that I feel the scheme would be of enormous use to many other choirmasters and organists who are anxious to get the best results out of the material at hand. I cannot do better than give my own experiences.

When I went to Southgate I found I had sixteen boys who received a nominal quarterly allowance for their services. I was fortunate in finding good material. Within a month, however, four of the best boys left owing to their voices breaking, and it took some time before they were replaced. Meanwhile, with twelve youngsters, all mediocre, we carried on, learning chants, hymn-tunes, and an occasional anthem by ear. The problems I set myself to tackle were, first, to improve the standard of singing, and to do it quickly; second, to teach the boys the rudiments of music; third, to secure myself so far as possible against the loss of a useful voice, and to increase the number of treble voices to twenty-four.

The first problem had to do with the general singing, in other words, as will be agreed, to make the boys more confident of their own ability to sing. To this end, I divided my choir into four divisions. In the first division I placed the four best singers, and called them 'Seniors.' They were my potential soloists. The second division of four boys represented the next most useful voices, and were called 'Junior A's.' In the third division were those who had completed their probationary period, the 'Junior B's,' and the fourth division was composed of probationers. Whenever we practised an anthem or service in which there was a solo, it was sung full by the four 'Seniors' until it became known, when it would be taken by each of the boys at a time at the practices, that one with the best voice singing it at the service. By this method it ensues that always four soloists are available, all in friendly competition with one another. When a 'Senior' has to leave the choir through his voice breaking there is immediately a solo-singing competition among the 'Junior A's' to fill the vacancy, the best all-round boy being promoted. The vacancy that occurs in the 'Junior A's' necessitates a further competition in the 'Junior B's,' and yet another among the probationers. The difficulties of the tests are naturally graded according to the division competing. The unique point about this system is that it is the 'Seniors' who act as judges, subject only to the choirmaster's ruling. They seat themselves about the church during the tests, and give marks according to a pre-arranged plan. There can be no favouritism, each singer being judged on his own merits, and receiving promotion accordingly. The competitive spirit thus introduced has led to an unbelievable improvement in confidence, tone, and general usefulness. The 'Seniors' are proud and jealous of the position they hold, and each of the other divisions

is keenly anxious for promotion. Even should no vacancies occur in the higher divisions there is always a quarterly probationers' test so that the best of the probationers are promoted to 'Junior B.' The quarterly allowances made to the boys in the various divisions are also graded, the 'Seniors' naturally receiving more than the 'Junior A's.'

The second problem was to train the boys to read music, and this proved difficult, as so little time was available. There are only two practices a week, an hour on Tuesdays and an hour and a half with the full choir on Fridays. Psalms, hymns, canticles, anthems, &c., not to speak of scales, took nearly all the time, so another method had to be discovered. This was the solution: From a book on the theory of music the main ideas, such as the scales and names of notes, key-signatures, intervals, &c., were extracted and divided into eight short lessons. These were duplicated on a hand machine, and every Tuesday evening one lesson was distributed and briefly explained, after which the practice proceeded. The examination was continuous. For instance, before singing a new chant a boy would be asked to name a certain note; another boy an interval; and another the key. Consequently very few, if any, items are now learnt by ear, because the boys are able to make a really creditable exhibition the first time they tackle new music.

My third difficulty by now had disappeared, because the keenness of my original boys had made them anxious to introduce their friends, and also parents in the parish, hearing that the choir was making such excellent progress were anxious for their boys to join. I had evolved a system which ensured that always I had a continuous supply of voices, progressing on a basis of competition, and each boy had as good a chance as another of promotion. It was not long before I had my twenty-four boys, in fact I could easily have had forty. I did away with the bughear of a voice trial before a boy enters the choir. I rely entirely upon the first probationers' quarterly test, by which time the newcomer has had time to find his feet. No boy is compelled to enter a progressive test once he has passed the probationers' test, but so far there has not been a single slacker.

Lastly, the choir is run entirely by the boys themselves. There are two 'Seniors' on each side, and the Decani and Cantoris choirs are in their respective charges for discipline, &c. If a boy misbehaves he is dealt with by his 'Seniors' under the supervision of the choirmaster. An illustration will show how well this latter idea works. A complaint was received by the choirmaster that a window had been broken by a choirboy. The choirmaster called a meeting of the four seniors (the eldest by the way was only eleven years old), together with the culprit, read them the complaint he had received, and then asked what action they thought should be taken. The decision reached was that a letter of regret be sent to the churchwardens and an offer made to pay for the repair of the window out of their choir allowances. The culprit was reprimanded by the choirmaster, and then satisfactorily dealt with by his 'Seniors.' By working together on this co-operative basis, choirmaster and boys are in enthusiastic touch with one another. Discipline is strong because they rule themselves, and their keenness to give of their best is a delight. The choirmaster does not need to rule them, but simply to guide, direct, and advise. It is a system worth a practical test by any choirmaster, and the results will be found to be far beyond expectation. No loss of dignity or control will be apparent; rather will it be found that more work can be done in less time and with less effort, and with greater pleasure. I need hardly add that such a system can be worked only where the church authorities give the choirmaster a free hand.

## PRE-BACH ORGAN COMPOSERS

BY CHARLES F. WATERS

That there has been in recent years an ever-increasing interest in the work of J. S. Bach must be evident to everybody. The pioneer work of the late Dr. E. H. Thorne has been followed up by many living recitalists, until the Bach organ recital is a weekly—if not a daily—occurrence.

Outside the organist's 'little world of his own' the growth of appreciation is as sure, and possibly more noticeable inasmuch as it is more recent and rapid. Performances of the 'Passions' and the 'Mass' are far more frequent, the Concertos have found a place in the repertoire of the standard orchestras, violinists cannot be without the Sonatas, while pianists, not content with the Suites and the great '48' Preludes and Fugues, appropriate to themselves the D minor Organ Toccata and Fugue and even the Chorale Preludes!

Interest in a great master naturally and quite inevitably leads in turn to a study of his predecessors. In the introduction to his book on 'The Growth of Music,' H. C. Colles aptly expresses this thought when he explains that

'... the more modern composers are constantly repaying the debt which they owed to their predecessors at first by securing fuller appreciation for them afterwards.'

Thus, while the compositions of great masters such as Bach and Beethoven, representing as they do culminating points in the evolution of the art, have eclipsed the efforts of their predecessors, they may yet focus on these composers greater attention than even the intrinsic value of their work would merit.

As regards Bach's forerunners, to whom Parry applied the epithet 'an exceptionally high-spirited group of composers,' it is the intrinsic value of their work as well as their influence on their illustrious successor which merits and demands attention:

'For though their work [Parry proceeds to assert] never reaches the pitch of equal mastery which satisfies the fastidious judgment of those who have enjoyed maturer things, it was only through their devoted pioneering that the musical revelation of the personality of Bach in instrumental music became possible.'

The significance of the work of Bach's predecessors lies in their establishment of those essentially organ forms which have been consistently utilised by composers for the instrument of the generations since. In the close association of the organ with the services of the Reformed Church, there evolved from the extempore embellishments upon the Chorales those characteristic types of organ composition included within the title *chorale prelude*. The various methods employed by these pioneers may be said to resolve into three characteristic styles—the *coloratura* of Böhm, the vocal style of Pachelbel, and the dramatic, *fantasia* style of Buxtehude, each of which had its influence upon Bach. His settings of 'Blessed Jesu, we are here' and 'By the waters of Babylon' remind us of Böhm; one of his 'Our Father' Preludes is distinctly reminiscent of Pachelbel's setting; and Buxtehude's flights of fancy are manifest in 'A Strong Fortress.' Again, the ground-bass became firmly established as a distinctive type of organ composition in the generation before Bach's gigantic C minor Passacaglia. Indeed, in no instance is greater resourcefulness exhibited by Buxtehude, Pachelbel, and Muffat than in their treatment of this difficult species of composition. It has to be conceded that in their Passacaglias and Chaconnes they were to no small degree successful in combating the inherent monotony of the ground-bass. In their hands the fugue was freed from vocal fetters and assumed more rhythmic characteristics. And if their essays in toccata form seem crude and immature, they have a particular interest as precursors of those mighty movements of Bach in D minor, C, and F.

Leaving aside the historical significance of the pre-Bach organ composers, it will be found that their compositions have a fascination which invites their acceptance on æsthetic grounds as well as on considerations of antiquity. Technically the more difficult movements make a fair demand upon the player, although it may here be remarked that the simpler numbers may with profit form the subject of practice by the student as a preliminary to the greater technical demands made by Bach. Judging by their writings, these Northern organists were of no mean order, and we know that Bach walked many miles to hear one of them play. It is the frequent crude touches of modulation, rapid *arpeggio*-passages, and daring innovations which make so strong an appeal.

After all, we all like sometimes to take a leap backwards and enjoy the old-world art. The choral bodies have for

long known the delights of Elizabethan part-writing; choirs forsake 19th-century anthems for 16th-century motets; pianists, scorning contemporary cacophony, even leave their instrument's literature altogether and adopt the treasures of its predecessors, those delightful pieces of Gibbons, Byrd, and Farnaby—and why should the organist not do likewise? Dare we censure him for sometimes keeping company with these 'high-spirited' gentlemen of old?

## RECENT ACOUSTICAL EXPERIMENTS IN AMERICA, AND THEIR BEARING UPON THE PROBLEMS OF TONALITY

By JOHN L. DUNK

The invention of the electric valve has greatly affected our social and musical life by the introduction of 'wireless.' It is also an important technical instrument. The introduction of such an appliance into the scientific laboratory has, among other achievements, greatly facilitated acoustical and auditory investigation by making possible very much more exact numerical measurements than hitherto existed of some of the graded phenomena of hearing. Many of these phenomena have so far only been discussed qualitatively, which has led to misunderstanding and controversy.

Foremost among many able investigators in America is Dr. Harvey Fletcher, the Director of the Research Laboratory of the Western Electrical Company of New York, whose great resources have been freely put at the disposal of pure science. As manufacturers of telephones, broadcasting apparatus, &c., the Company has to handle speech and music, and the Doctor himself puts it characteristically, 'We have to deliver the goods [i.e., speech and music] clearly and distinctly.' In the course of investigation to this mundane end, the science of acoustics and hyperacoustics has greatly benefited.

By means of electro-vibratory apparatus, consisting essentially of the usual elements, capacity and inductance, with exciting and controlling triode valves, combined with an ingenious 'voltage attenuator' and meters, Dr. Fletcher and his colleagues are able to control and measure the exact energy of each harmonic component in a musical sound, delivered to the auditory passage of a suitably-placed observer, and can also check by specific synthesis the harmonic analysis of any given sound. Without belittling the great work done by predecessors with far less controllable apparatus, this represents a great advance.

As regards the observers: the methods introduced by Stumpf and his school, of statistically registering and dealing with groups of observations, enable the characteristics of the average ear to be tabulated and plotted numerically, showing many instructive facts as to the process of hearing.

Referring particularly to the paper of Dr. Harvey Fletcher (*Amer. Phys. Review*, March, 1924, p. 427), we find the substance is in effect the statement that the pitch of a note remains unchanged to a great extent when either the upper or lower component tones of the note are suppressed, provided that a moderate group is retained. Moreover, a considerable variation in the elimination was possible before the characteristic quality of the notes experimented upon (voice, clarinet, pianoforte, violin, and organ, over a wide range of pitches) becomes unrecognisable.

That the upper harmonics could be manipulated without pitch change of the note had long been known; but experimental difficulties, and doubt as to precision, had heretofore prevented much being done by variation of intensity of lower components. The result that in many cases the ear heard the fundamental pitch when the fundamental tone (and even several early harmonics) were physically absent from the sound, is somewhat surprising.

As Dr. Fletcher points out, the ear is non-linear as a responding mechanism: thus combinational tones with the prominent differentials are introduced; but the question is the sufficiency of this non-linearity in an instrument of such known discrepant perceptivity as the modern ear shows itself to be. If we turn to the original theory of audition due to Helmholtz, and see what he really says (*not* the usual popular summarised description of the text-books), we learn that his views are quite in accord with those of Dr. Fletcher.

The sense of single note 'blending' is due to the whole or partial image of the harmonic series sent by the ear to the brain; and the ear is always predominantly assailed by that particular group of relations owing to resonance analysis following the mathematical theorem of Fourier. Further, as Helmholtz shows, this very set of relations is the least disturbed by inter- and secondary beating 'anti-tone' effects.

The corresponding case of the eye is the complex sensation we call white light, which is the most predominant average of our experience of light sensations, and which thus becomes a single impression, the basis and standard of our comparison with colour.

When we turn to the phenomena of concordance, we find that major and minor common chords are both acceptable as maxima of that class of experience. Now the agreement of the major chord with the qualities of the harmonic series and its coherent or blending characteristics, has long been recognised, but the minor chord has appeared a stumbling-block in many ingenious theories.

Series 6 : 5 : 4 give us a major chord in close position, and 15 : 12 : 10 provide a minor chord. But if serial qualities are identified with concordance, then the earlier 9 : 7 : 6 should appear more concordant than the minor chord 15 : 12 : 10, which is contrary to general experience. We have thus reason to believe that serial blending and chordal concordance—although closely related—are not based on the same experiences.

How does this separation of criteria apply to modern harmonic practices, which often differ widely from those of the classical theories of harmony? I think it shows that what we have hitherto accepted as equivalent—*i.e.*, blending and concordance—are really two separate phenomena, which can be employed by the tone artist more or less independently.

Indeed, this is quite old news. The theorist banned consecutive fifths from a concordant point of view—and when due to careless part-writing they sound as bad as ever—while the organ-builder put them in his Mixtures. The older and more general practice was based upon a criterion of concordance *versus* discordance, with a regular procedure of preparation, resolution, &c. But modern artists can rely upon obtaining much more precise results from instruments and performers (if not from concert-halls), and can thus employ the great range of blendence characteristics, with their possibilities of subtle interplay and contrast. Such practices have long been implied in the works of great composers, but until now their numerical exploration has been difficult. Hence the task of the modern harmonic theorist is to examine separately these component factors of the complex sounds dealt with in practice, and mere quotations in the generalised script of notation are inadequate.

Our congratulations are due to the brilliant experimenters, not forgetting their predecessors in all lands, and we are again reminded that the vast possibilities of the world of sound are not yet exhausted.

#### THE HASLEMERE FESTIVAL OF CHAMBER MUSIC

By GERALD R. HAYES

The Haslemere Festival presents unusual difficulties to adequate description and comment. In the first place, the programmes of the twelve concerts held between August 24 and September 5 contained eighty items, and many additional pieces were played; again, the music being limited to the period between the early 16th century and the mid-18th century, was mostly quite unfamiliar to the audience; and finally, not only were the performances carried out on the actual instruments for which the music was written, but the manner of playing and the texts used were both as near the originals as possible. These points raise several important questions in an acute form, and no account of the Festival, however brief, is complete without some reference to them.

Before describing the effects of the viols and the lute, the harpsichord and the clavichord, one essential aspect of the whole movement must be made clear. It is no mere antiquarian research of purely scholarly interest that has led Mr. Arnold Dolmetsch and his family to organize this

Festival, or that has inspired many friends and pupils to follow his teaching. Something of this old music has, of course, been attempted before in England and abroad, but the attitude has usually been totally wrong. Mr. Dolmetsch approaches these works in the same spirit in which we now take Shakespeare's plays: that is to say, the music is not of evolutionary interest only but is of pure beauty and greatness, irrespective of period, and it must be treated with a corresponding reverence. He would regard the 'arrangement' for modern instruments of, let us say, a Fantasy for six viols, or one of the 'Brandenburg' Concertos as a barbarism exactly comparable to that of the Restoration dramatists who brought Shakespeare's plays 'up-to-date.' This includes the conjoint view that the instruments usually classed as obsolete have not really been superseded but have a definite value and importance, not only for the performance of these old works, but together with their music, as a source of inspiration for the future.

None who made the pilgrimage to Haslemere could fail to be grateful for the opportunities which the excellent scheme afforded. At Mr. Dolmetsch's all too rare London recitals, the listener usually goes with his ear quite unprepared for the idiom of the past and there is no chance of discussion and elucidation. After the first concert on August 24, the Hall was open for two hours every morning when the instruments were on view and were explained, while some members of Mr. Dolmetsch's family and his pupils played concerted pieces; and as the concerts usually ended early there was another opportunity then for an exchange of views. On such an occasion, it was of the greatest benefit to get undisturbed into the atmosphere of the music and also to meet friends and acquaintances for a daily symposium. The Festival was by no means a 'preaching to the converted,' for even those who have followed Mr. Dolmetsch's work for some time found much to learn, while to most of the audience it opened up a new world in musical possibilities.

The Festival itself may be summarised as consisting of four evenings devoted solely to the works of Bach, two evenings of English Consorts of Viols, two evenings of general English music, one evening each of French and Italian music, one evening of miscellaneous works, and one evening of the works of Mozart and Haydn. The instruments used were the lute, the family of viols, including the small bass of variable tuning known as the *lyra viol*, the family of violins with the true tenor violin which went out of use about the end of the 17th century, the viola d'amore, the recorder or vertical flute, the virginals, harpsichord, clavichord, and a small chamber organ of exquisite purity of tone. On the Mozart and Haydn night the usual wood-wind and brass were added.

The task of compiling the programmes must have been very difficult, not by finding pieces to include but by the more trying work of exclusion. It is hoped that it does not show any earping spirit if one criticism be made here; the present writer, for one, cherished a lingering regret that the chamber music of Handel found no place at the Festival. This is a side of Handel's music which is all too little known; it contains some of his most beautiful moments, and we longed to hear it played under Mr. Dolmetsch's conditions.

Mr. Dolmetsch will have no one regarded as a 'star': he abhors the virtuoso on the same grounds as he does the specialist. 'Team work' is the watchword of his family's playing, and he would regard his life's work as wasted if it has not helped to bring concerted music back into the domestic circle. At risk, however, of breaking the rules, some reference must be made to his own astonishing playing of the Bach unaccompanied Prelude and Fugue in G minor for violin. Privately, Mr. Dolmetsch has long been known as one of the finest violin players of the day, with a deeply spiritual insight and eschewing its facile appeal to the more superficial emotions. But he is seldom heard at his best at public recitals, possibly owing to the lustle of preparation and having to play so many instruments in quick succession. At the first concert at Haslemere, however, he was in his highest vein, and it was an event not soon to be forgotten to hear such a fine interpretation of these extraordinarily difficult contrapuntal pieces. All the voices of the fugue were in perfect tone, and a sustained three- and



even four-note chord would dissolve into a melody starting sometimes from the 1st, 2nd, 3rd, or 4th note.

This has been made possible by Mr. Dolmetsch's researches into the contemporary construction of the violin, for these pieces cannot properly be played on the instrument as we have it to-day. Many years ago he found the advantages of the short bow and thinner strings with correspondingly lighter bass bar, and now he has greatly modified the bridge and the finger-board. After hearing this performance it will be impossible again to listen to these works of Bach's being attempted on a modern violin where the chords are either got by grinding on the strings with sheer muscle to the loss of all true tone or are played as *arpeggios*.

Great praise, too, is due to Mrs. Dolmetsch's fine playing on the viola da gamba in the Sonata No. 1, in G minor, with harpsichord. The gamba, which was constantly in evidence at all the concerts, is a beautiful instrument of great resource. It is difficult to understand how it ever fell into disuse. The explanation may be that it has been looked upon as a sort of 'cello, and when tried is strung and bowed as one. The whole construction is, of course, quite different, and the strings are much thinner and less tense, while the system of bowing differs fundamentally from the modern 'cello. It may be remarked in passing that the method of bowing is the same for all the viols, as even the smallest treble is held between the knees, and it was also the way in which the 'cello was usually bowed up to about the middle of the 18th century.

The harpsichord under the able hands of Mr. Rudolf Dolmetsch must have startled many people who knew only by pianoforte transcriptions the Bach and Scarlatti pieces. The variety of effects obtainable with the double manual and the pedal stops gives a great richness of colour. In fact, the modern pianoforte is far too muffled in tone for these brilliant and sparkling compositions, which demand the sharp accent of the plucked string. The effect of the clavicord with its tiny voice was more difficult for many Bach enthusiasts to absorb who knew their 'Forty-eight' from the thunderous tones of a concert grand. This was one of the most keenly debated points during the first week, but gradually the most reluctant yielded to the spell of this extraordinary instrument. The clavicord is the only keyboard instrument in which the player has a direct control on the note produced, and it has in consequence a sympathetic quality comparable to a violin. The bass can have a peculiarly reedy tone, and in one of his lighter moments Mr. Dolmetsch did all sorts of tricks on the instrument from imitating bassoons, trumpets, and village bands to visualising the march past of a regiment of soldiers!

The motto on this particular instrument, which is a fine specimen of the master craftsman's art of Mr. Dolmetsch, says *Plus fait douceur que violence*, and after listening to the 'Chromatic Fantasia' (of which he gave a rather dour performance) and some seven or eight of the 'Preludes and Fugues,' we felt it would be rather a sacrilege to go back to the pianoforte again. Mr. Dolmetsch's reading of the phrasing and rhythm sometimes differed from accepted practice, but after considering the erudition shown in his monumental work on 'The Interpretation of the Music of the 17th and 18th Centuries,' it would take a bold man to question his authority.

The concerts of the first week were well arranged to lead through English and French music for one or two instruments and for 'broken consorts' (mixed instruments) to the great Consorts of Viols which represent English music at its very pinnacle of achievement. This was a happy and necessary preparation of the mind and ear, as these works are no easy matter for the auditor. Space forbids any detailed description of the French music for viols by composers like Marin Marais, the great gamba player of the late 17th century; de Caix d'Hervelois, who wrote much very beautiful but rather over-decorated music for the treble viol; Antoine Forqueray le pere, the second of several generations of court musicians to Louis XIV.; and names better known to modern musicians like Rameau and Couperin. Similarly, we can do little more than mention the Italian music, so unexpectedly severe in character compared to the output of that country during the last hundred years. One of the great features of the Italian night was the use of the true tenor violin in chamber music of the second half of the 17th century. It is hard to see why this instrument

was allowed to drop out of the quartet, as it provides exactly that tone-quality needed between the upper part of the 'cello and the lower register of the viola. The playing of the Fantasy for four viols, by Frescobaldi (on the popular tune 'La Bergamesca'), was a fine example of that team work so characteristic of Mr. Dolmetsch's family; it would seem to be of great difficulty. The Concerto Grosso in G minor, which Corelli wrote as the Nativity music for Christmas, 1712, has such an exalted and mystical quality that the audience did not need Mr. Dolmetsch's admonition not to applaud but to consider themselves in church.

The Spanish 'Fantasies for Four Viols,' by Fray Thomas de Sancta Maria (1565), played on the 'Miscellaneous' night, have a peculiarly hard and gaunt atmosphere; they made the Inquisition easier to understand. At this concert Dr. Tom Goodey gave charming readings of the songs of Henry Lawes to Milton's 'Comus.' It is worth recording that the composer himself sang them at their first performance. In the tenor Air from Bach's 'Æolus' cantata there is an obbligo for the viola d'amore; this attractive name is probably only a corruption of 'the Moor's viol,' and it must be confessed that its highly-coloured tones need to be used with the greatest reserve.

Mozart's Concerto No. 13, in C major, for harpsichord, was played with an exact reproduction of the orchestra of the period—4 violins, 2 violas, 2 'cellos, violone (double-bass viol), 2 oboes, 2 bassoons, 2 horns, 2 trumpets, and drums. It is difficult to think that a modern performance with pianoforte and full orchestra adds anything artistic to this; it rather seems to give noise at the expense of balance. The most interesting feature of the night was the unknown and unrecorded 'Divertimento' of Haydn's, for oboe, violin, viola da gamba, 'cello, and harpsichord. The unique MS. of this charming work was given many years ago to Mr. Dolmetsch by Auguste Tollebecq, a French musician who is now chiefly remembered by his book on 'Les Instruments à corde et à Archet,' published at Paris in 1898.

The twelfth and last concert was, like the fifth, devoted to English Consorts of Viols. These were, of course, the real *raison d'être* of the whole Festival, for by them the music of the viols must stand or fall; and they represent the English school at a period when we were the acknowledged leaders of the world in music. From the more rigid patterns of the 16th century they pass to the apotheosis of free contrapuntal writing under the hands of men like William Lawes and John Jenkins—'the mirror and wonder of his age for music,' as Anthony à Wood calls him. The period practically ends with Matthew Locke, who has been called 'the last of the old masters' but might with more propriety be termed the first of the moderns, so completely does his Suite for four viols, No. 2, in D minor, foreshadow the string quartet form of the later masters. Some of Locke's music rises to heights that have seldom, if ever, been equalled by later composers, but in his work an element of sophistication is felt which is markedly absent from that of his immediate predecessors. The writing of a Jenkins Fantasy is so inevitable that we do not realise at first how amazingly intricate and profound is the construction.

It has been said recently that the instrumental composers of this period were only experimenting in their medium and consequently imitated the vocal music of the madrigal writers. Such a statement could have no basis but sheer ignorance of the facts, and it is to be hoped that after this Festival the fruits of Mr. Dolmetsch's life-long work in rediscovering this music will be seen in the abandonment of such theories.

As a fact, pure instrumental writing existed as far back as the late 15th century, and nothing could be a more finished art than the consorts of the Golden Period of James I. and Charles I. Every possibility of the combination of the viols is used, and the tricks of rhythm and phrasing excite the listener at every turn. Moreover, these composers have a human element in their music that is somewhat to seek in the earlier work. Again, in such a work as Deering's Fantasy for six viols, in C major, the effect is not of a certain number of instruments playing together, but an infinite quantity of sounds blending in an ethereal fashion quite uncanny to hear.

In works of such high standard throughout any preference may seem impertinent, but perhaps of all, the Fantasy and

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Air No. 1, in G minor, and No. 2, in F major, both for six viols, by William Lawes, are the most completely satisfying. The music of no period could say more; it might be said differently, but it could not be added to. The viols themselves are a loving family, and blend together so perfectly that an effect of ensemble was given that is heard perhaps only once or twice in a life-time from a string quartet. It has been said that the viol is an easier instrument to play than the violin, and that hence it is simpler to get this perfect ensemble. This is not strictly accurate, as the viol can be quite as difficult as the violin—or, conversely, the violin need be no harder to learn than the viol—if the method of teaching is on Mr. Dolmetsch's rational lines, but what is true is that these masters got their effects without putting such a tax on the individual player. They did not need elaboration to conceal their lack of ideas.

Already there are two or three consorts of viols playing these works, and some of these people gave excellent performances at the morning demonstrations. There is no doubt that this Festival will have a great effect on the better understanding and appreciation of this music and its intrinsic importance. The time is ripening for a return of chamber music to its proper sphere in domestic life, and the viols and their music offer the ideal inspiration to a generation which is getting rather tired of the tempests of Scriabin and Gustav Mahler.

### THE MARGATE FESTIVAL

The second Margate Festival (September 12-17) was as successful as the first, and great credit is due to the musical director, Mr. Bainbridge Robinson, for his excellent organization and for the high musical and personal interest of his concerts. The only falling off as compared with last year was that nothing replaced the visit of the London Choral Society and the performance of 'The Dream of Gerontius.' In compensation there were distinguished conductors and composer-conductors to give the *cachet* of their presence to the Festival.

Mr. Robinson conducted only the first, second, and last of the six concerts, giving up the baton to Mr. Maurice Besly for a new suite, 'Romanesque,' and to Mr. Percy Fletcher for his 'Nautical Scenes' and 'Woodland Pictures.' On the Sunday evening Mr. John Goss and the Cathedral Male-Voice Quartet provided the bulk of the programme.

Monday's concert was taken over by Sir Hamilton Harty, who conducted his Suite on Handel's 'Water Music,' Dvořák's fourth Symphony, and his own Violin Concerto, with Mr. Alfred Barker as soloist. Tuesday's was an Elgar concert, under the composer's direction. The programme consisted of the Handel-Elgar Overture, 'Polonia,' the 'Enigma' Variations, the second 'Wand of Youth' Suite, the 'Sea Pictures' (beautifully sung by Miss Muriel Brunskill), the 'Light of Life' Meditation, and the first 'Pomp and Circumstance' March. Sir Landon Ronald was in charge of the Wednesday concert. He conducted, among other things, the 'Meister-inger' Overture, Butterworth's 'Shropshire Lad,' and German's 'Welsh Rhapsody.'

The list of artists was strong. It included, beside those already mentioned, Miss Dora Labbette, Miss Dorothy Greene, Mr. Morgan Kingston, Mr. Roy Henderson (singers), Mr. Maurice Cole, Mr. Harry Petersen (pianists), and Mr. Lionel Tertis (viola).

## Competition Festival Record

### CHORAL COMPETITIONS FROM THE COMPETITORS' POINT OF VIEW

By R. H. WILSON

(Late Chorus-master, Hallé Concerts, &c., &c.)

It will be generally admitted that choral singing is the most attractive feature of the big festivals. It is to such contests that we must look for the preservation and development of chorus-singing in the future, for during the last ten years

there has been a marked falling off in the number and quality of the non-competitive choral society. The national distinction we have won in the art of choral singing must be maintained at all costs, and it is to further this cause that the present article is written. During the last five years the standard of performance has been raised, and it only remains now to keep alive the enthusiasm of choirs and conductors by a policy of sympathetic consideration on the part of festival promoters.

Let us take first the choice of test-pieces. The marking-sheets used by adjudicators (usually those prescribed by the Federation of Competitive Festivals Association) ask for a considerable number of attributes to be displayed by the singers in the test-pieces. Technical accuracy, tone-quality, balance, blend, diction, rhythm and, above all, an expressive interpretation, are required. It is therefore due to the competitors that music shall be chosen which will permit the display of these qualities. This is not always the case. Too often it happens that a piece of music is selected, which, by an excess of chromatic harmony, complicated cross-rhythms, and frequent crude modulations, compels the singers to think only of accurate intonation, to the exclusion of all the other features of beauty in choral singing. If selection committees wish to test choirs as to their power to maintain mathematically exact intonation under distracting conditions, let them ask one of our modern men to write a stretch of twenty-four, thirty, or thirty-six bars in which the 'values,' 'sonorities,' 'super-imposed motives,' 'richness of texture,' 'tonal colour synthesis,' 'imaginative mysticism,' and the rest of the monstrosities to which they apply their silly jargon, could be incorporated. After this test the surviving choirs could engage in the singing of pure, beautiful music, in which they could show the judges the beauty of their tone, the purity of their diction, their perfection of blend and balance, and their power of combined personal expression, with none of the awful dread of catastrophe which too often undermines the most efficient choirs. By this arrangement the sufferings of the audience would not be prolonged. As a rule the conductors and choirs who take part in competition work are a sporting crowd, taking defeat with fortitude and accepting victory with modesty. But occasionally one does hear complaints both as to the manner and methods of an adjudication. In a letter which appeared in the *Musical Times* in 1919, I find the following:

As regards pleasing adjudicators, it was said at a meeting of the Glasgow Choral Festival that the ideal adjudicator has yet to be found. It would be a great mistake for conductors to train their choirs with a view of pleasing any particular adjudicator or class of adjudicators. These men are human, some very human—with special likes and dislikes, which, it may be, are unconsciously allowed to weigh in their decisions.

The letter does not make clear the circumstances which prompted these observations, but, to me, they offer material for an extended discussion. It is to the credit of conductors and choirs, that in spite of disappointment, and sometimes of irritation, we rarely hear of the honesty of a judge being questioned, however capricious or mistaken the judgment may have been. The complaints are more of methods than of principles. Many conductors of famous choirs hold the opinion that one adjudicator would be more satisfactory than three or four.

The usual practice is to have three or four judges sitting at one table under rather compressed conditions. The dominating personality (we will call him Mr. A) usually does the marking. He has in front of him a score of the piece being sung, his colleagues may, or may not, have copies. Very often during the singing comments are made—Mr. B may say, 'Tenors flat on that top F sharp'; Mr. C, 'Chording not good here'; Mr. D, being generously inclined, may add, 'Sopranos very fine,' and so on, to the end of the piece. This is not an extravagant fancy picture, but a personal experience on many occasions. Of course all this sort of thing is wrong, and against the concentration which ought to exist when judging serious effort. Now we reach the time when Choir No. 1 has finished singing. Mr. A. says, 'Well, gentlemen, what do you think? The tone is good, the singers have good rhythmical swing, and they kept the pitch, but they got off the rails at page four. If we give them eighty-five marks we shall do them justice. We must not forget we have nine more choirs to hear.' A few amending suggestions are made by Messrs. B, C, and D, and by this time Choir No. 2 is waiting, and Mr. A. says, 'Well, we must get on. Shall we say eighty-eight? This is accepted (perhaps doubtfully), and Mr. A. proceeds to allocate the marks to the different sections of the marking-sheet so as to aggregate eighty-eight. This sort of thing goes on during the singing of the rest of the choirs, and is, in my opinion, manifestly unfair to the singers. The interjection of comments distracts attention, and some point of excellence may easily be missed. Moreover, this hasty adjustment of opinions is not a definite judgment. If it is considered essential to have more than one judge, why not let them be separated, sitting in different parts of the hall? Let them give individual markings and decisions, and then take the figures of the four, add them together, and let the highest total be declared the winner. The reading and comparison of the four sheets would no doubt provide much amusement and instruction for the committee.

But, with all its disadvantages, it would on the whole be fairer to the competing choirs. There would be no talking, no time lost in argument, no fighting for compromise, and the markings under the various sections would be more rational, and free from the arithmetical adjustments which are so often ridiculous, making the marks and 'remarks' entirely at variance. Some adjudicators (probably inexperienced in large-scale choral music) make a fetish of singing from memory. If this were allowed to influence the marking it would be obviously unjust, as no extra marks are offered for singing without copies. The plain duty of the judge is to form his opinion from what he hears—not from what he sees. Besides, there is the terrible risk that the non-use of copies may result in the eyes of the singers being 'glued' on the conductor—a practice which has recently been thoughtlessly condemned by an adjudicator. Most conductors, either of orchestra or chorus, would feel inspired by an attention so close as to merit the application of 'glued.'

I have heard the point raised as to whether the Federation marking-sheets are not too involved. Thus under the section 'Diction,' there are four sub-sections: (1) purity of vowels; (2) use of consonants; (3) naturalness (often difficult to attain in some modern music); and (4) significance—whatever that may mean. Now these four subdivisions could very

well come under the one heading 'Diction.' In actual practice it is more than probable that judges are influenced mainly by three factors—tone, technique, and interpretation.

I remember many years ago sitting on the judges' bench with one of the greatest of England's choral writers. He wouldn't look at a copy; he refused to have anything to do with marks; he simply recorded his impressions; and, after all, is not that what every sound judge does? He will not allow a choir which displays nobility of tone and conception to be penalised by a falling in pitch, nor will he permit a highly-expressive interpretation to suffer on account of an odd technical lapse. No, he will take the big view; but he is tied up with his twenty-four factors on the marking-sheet, and this complication is responsible for the grievances of conductors and choirs. Let us carry ourselves to the crucial and exciting moment of the contest, when the last choir has sung its last note, and the result of many weeks of serious work is to be publicly commented upon. The adjudicator also must feel a sense of responsibility at this moment. It is his duty to expose the weak points of the singing, and to extol the strong features. If he is tactful, he will take care that his remarks are helpful and sympathetic, avoiding all destructive criticism—and not dwelling too much on what might have been done. The emotional crisis of the festival arrives when the judge announces the placing of the choirs. In a first-class competition it may happen that Choir No. 4 is first, with 96 marks; Choir No. 6 second, with 95; and Choir No. 8 third, with 93. For the public the affair is over, but choirs placed second and third are naturally anxious to know how, and why, they lost, respectively, their one and three marks which deprived them of victory. This is a difficult problem, but in the interests of the choral competition movement it ought to be solved. The adjudicator should be able to assign clear and good reasons for the pre-eminence of choirs Nos. 1 and 2.

The question of 'massed' performances is very much to the fore in these days. The phrase 'massed choirs' has an imposing sound; but does it really mean much from a purely musical point of view? The object of competition festivals is to encourage rivalry and promote efficiency in choral singing, and to get the finest possible tone and technical finish in the performance of the test-pieces. Every competing choir spends many weeks in preparation, and in the end generally secures a good and individual interpretation. But when eight or ten choirs are combined, each intent upon its own idea, more time would be needed to get a reading unanimous in nuance, tempo, and expression than can ever be spared on the last bustling day of a festival. Many experienced conductors have described the experiment as a fiasco.

Another question which I think may seriously affect these competitions is the crusade to abolish 'prize-money,' the crusaders using as an argument the beautiful phrase 'Art for Art's sake,' and not for gain. If this principle is established, how will it affect the adjudicators? In order to get first-hand information on this money question, I wrote to an amateur conductor of a choir which has gained fame in competition work at many important festivals. In reply, he says:

No case has come to my knowledge where the giving of a money prize has caused trouble between competing choirs. The money rarely, if ever, pays the travelling expenses of the winning choir. Take the

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case of the recent B— Festival. The travelling expenses of my choir amounted to £20. They won two prizes of the total value of £10 10s. In our case this money will go to the Choir Fund to defray the expenses of attending a distant festival. My fear is that if this subject is too much laboured, as it is at present by some adjudicators, there may result a setback to the whole competition movement.

This opinion is held by many conductors of choirs, and the fact should cause the 'Art for Art's sake' men to reflect. If the expression 'prize-money' is considered objectionable, let the word 'honorary' be substituted. This has quite a nice sound.

My object in writing at such length is in no sense to frame an indictment against adjudicators or their methods, but to induce those who hold in their hands the future of these festivals to give careful consideration to the competitors' point of view.

#### SCOTLAND

At the annual general meeting and conference of the Scottish Area of the British Federation of Musical Competition Festivals, held at Glasgow, Mr. David Martin, Perth, presiding, it was reported that twenty-eight Scottish Festivals were now affiliated, and several new Festivals were in process of formation.

The most striking new developments in the work of the year had been the rapid growth of the Scottish country-dance classes and elocution classes. The work of the Scottish Association for the speaking of verse was commended, and classes in team-reading and group-speaking were advocated.

The method, in successful operation in several districts, of co-operation between branches of the Educational Institute of Scotland (the school teachers' organization) and the Festival Executives in the districts, was explained and discussed.

The inclusion of competitions for Women's Rural Institute members was urged.

Mr. H. S. Robertson introduced a discussion on the need for definite instruction in technique for conductors, and urged that Festivals should take the matter up in their own districts. The chairman suggested forming a corpus of conductors who would undertake to give such instruction, and thought that young conductors could be encouraged to come forward for instruction if competent teachers were available. A delegate said that his Festival had arranged a series of lectures by well-known conductors, but Mr. Robertson replied that he thought mere lectures were not enough: what was wanted was small classes and the doing of practical work. Ultimately it was remitted to a special committee to consider a draft scheme of classes, to be formulated and issued as soon as possible. Mr. F. H. Bisset intimated that arrangements had been made for the publication of a small Festival booklet on conducting technique, which Mr. Robertson had undertaken to write.

Mr. Bisset submitted a report on a proposal to promote a Scottish National Festival, to be held at intervals of three or five years, which was under the consideration of a special committee.

A resolution submitted by an affiliated Festival, deploring the excessive fees exacted by some adjudicators for their services, found no support.

### Music in the Provinces

BIRMINGHAM AND DISTRICT.—In addition to a series of twenty-five Sunday concerts, eight symphony concerts are to be given this season by the City of Birmingham Orchestra. One of these programmes will be conducted by Vaclav Talich, of Prague; in another, Holst will conduct his 'Fugal Overture' and the *Scherzo* 'Fancy' from his Choral Symphony. Symphonies by Haydn, Beethoven, Dvorák, Vaughan Williams, and Bantock will be given, as well as Concertos by Bach,

Beethoven, Delius, &c.—A series of five chamber concerts is announced by the Catterall Quartet. First performances at Birmingham will be given of Brahms's Clarinet Quartet, Op. 115, Alfred Wall's 'Idyll,' Casella's Concerto Quartet, and Dvorák's Quartet in G major. Beethoven, Bux, and Tchaikovsky are among the names that figure in the programmes.—It is understood that the 'Mid-day' concerts, under the directorship of Mr. Johan Hock, will be confined entirely to instrumental music. A number of programmes will be given by the Philharmonic Quartet, and there will be concerts by the Beatrice Hewitt Trio, by Mr. William Primrose, and by Miss Lucy Pierce and Mr. Charles Kelly in duets for two pianofortes.—The principal artists in the 'international celebrity' series are John McCormack, Heifetz, Frieda Hempel, the Léner Quartet, Pachmann, and Elena Gerhardt.—The names of Elizabeth Schumann, Cortot, Casals, Dorothy Silk, Maurice Ravel, and Arthur Rubenstein appear among others in the programmes for the forthcoming series of Max Mossel concerts.—The Festival Choral Society has four concerts in its subscription series this season. Vaughan Williams's 'Sea' Symphony, Parry's 'Job,' and a Mozart 'Mass' figure in the scheme.—Purcell's 'Dido and Aeneas' is to be given by the City of Birmingham Choir. The Midland Musical Society will be heard in a performance of Dvorák's 'Stabat Mater' and Holst's 'Hymn of Jesus,' under the directorship of the new conductor, Dr. Darby. An outstanding feature of the season will be the collaboration of three choirs in a performance of Bach's 'St. Matthew' Passion.

### Music in Scotland

DUNFERMLINE.—The Carnegie Dunfermline Trustees made an interesting experiment by suspending for a week the regular open-air band performances, and inviting the various musical societies in the town to perform a programme each evening. The bodies represented were the Dunfermline Amateur Orchestra, Dunfermline Operatic Society, Rosyth Male-Voice Choir, the Junior Choral Class, the junior section of the Amateur Orchestra, and the Dunfermline Choral Union. The week finished with an evening of community-singing, led by the director of music of the Carnegie Trust, Mr. David Stephen. This was, however, only moderately successful. It is pre-eminently a kind of work demanding a vivid type of personality.

EDINBURGH.—The first biennial conference of the World Federation of Education Associations brought to Edinburgh educationists from many continents, and notably from America. Although not figuring among the subjects discussed, a fair amount of music found its way into the evening programmes, which included concerts by Boroughmuir and Broughton Secondary Day Schools, a unique recital given by Miss Marjorie Gullan's Verse-Speaking Choir, and a concert by the Glasgow Orpheus Choir, which caused something of a sensation amongst the visitors from overseas. Mr. Gibson Young, of the Community Singing Association, directed a community-singing programme of folk-songs and sea-shanties, and Mr. Grover Sims, of Kirksville, U.S.A., took charge of a similar evening, and surprised us as much by the cheap, 'Babbitty' character of the songs he chose, as by the exuberant unconventionality of his methods. The conference closed fittingly with a Hymn Festival (conducted by Sir Walford Davies in his own individual and unrivalled way), which taxed the resources of Usher Hall, and sent every one away inspired and happy.—The prospectus of the thirty-sixth season of the Paterson Orchestral Concerts at Edinburgh, for which the Scottish Orchestra has again been engaged, is on similar lines to the Glasgow scheme set out below, but finds room for some individual differences, the most interesting of which is, perhaps, the inclusion in its survey of one of our younger British conductors, Dr. Malcolm Sargent. The promoters, Messrs. Paterson, Sons & Co., one of the oldest-established music houses in the country, point out in a Foreword that they have carried on these concerts at their own financial risk for the last thirty-five years, and they appeal for increased support, as since the war it has been possible to run the season only at a loss.—The



Edinburgh Reid Orchestra (conductor, Prof. Donald F. Tovey) has been re-organized on a co-operative basis, and announces a series of six concerts. At the first of these Sibelius was to have conducted his fifth Symphony, but his place has had to be taken by Mr. Adrian C. Boulton. The programmes are largely classical, and an interesting novelty is Prof. Tovey's own Symphony in D. The Orchestra is to join forces with the Edinburgh Royal Choral Union in Brahms's 'Requiem.' The Choral Union's own programme includes also 'The Hymn of Praise,' 'The Messiah,' and 'The Dream of Gerontius.' The conductor of the Union, Mr. Greenhouse Allt, has received the compliment of being invited by the Palestrina Choir of Buda-Pesth to conduct a performance of 'Gerontius' there.—Mr. Alfred Hollins, the veteran blind organist, has given at St. George's Free Church, Edinburgh, a largely attended series of twelve weekly organ recitals.—The Edinburgh Opera Company has chosen for production this season Goetz's 'The Taming of the Shrew,' Gounod's 'Faust,' and Goring Thomas's 'Mignon.' Mr. Thomas G. O'Feely has been appointed conductor, and Mr. E. C. Hedmond producer.—The death of the well-known German conductor, Michael Balling, recalls his pre-war association with music in Scotland. Balling was brought to Edinburgh and Glasgow by Denhof to conduct the first performances of 'The Ring' given in Scotland. He also conducted a notable Beethoven Festival at Edinburgh, which extended over a week.

GLASGOW.—A fourteen-weeks' season of the Scottish Orchestra is covered by the prospectus of the Glasgow Choral and Orchestral Union, just issued. The conductors engaged are Abendroth, Weingartner, Mlynarski, Talich, and, for the choral concerts, Wilfrid Senior. A feature of special interest is the large number of unfamiliar works included in the orchestral programmes. The choral works announced are Bantock's 'Omar Khayyam' (Part 1), Brahms's 'Requiem,' Debussy's 'Blessed Damozel,' the Coronation Scene from 'Boris,' and (conducted by Weingartner) the ninth Symphony. Newcomers among the soloists are Mlle. Irene Dobieska, the Polish violinist, and Mijn. Lidus Van Giltay, the Dutch violinist. The many admirers of Mr. Philip Halstead, the veteran Glasgow pianist, will welcome his re-appearance as a soloist after too long an absence from the Scottish Orchestra concerts.—The programme of the Glasgow Bach Society (conductors, Mr. J. Michael Diack and Mr. F. H. Bisset) includes two chamber concerts by the Society's chamber orchestra, part of the 'Christmas' Oratorio, the Motet 'Jesu, meine Freude,' Psalm 100 and Psalm 121 (two *pastiches* drawn from the lesser-known Church Cantatas of Bach by Ivor Atkins and J. Michael Diack), and the 'St. Matthew' Passion. All the Church works will be sung in Glasgow Cathedral.—The prospectus of the 'international celebrity' series of concerts at Glasgow, Edinburgh, and Dundee promises the fattest of feasts to those who enjoy rich fare.—Mr. Max Mosse, who has brought many fine artists to Glasgow and Edinburgh in the past, surpasses all his previous efforts by providing real music-lovers with a series of four concerts (at a cost of 2s. 6d. per reserved and numbered seat per concert) finer than anything which could be had at these prices even in pre-war days.—For the annual Chamber-Music Week of the Glasgow Orpheus Choir the Léner Quartet has been engaged. The programmes of the seven concerts announced range from F. X. Richter (a contemporary of Bach) to the Respighi of 1924.—The annual visit of the British National Opera Company, reduced this autumn from four to two weeks, has been prefaced by an appeal from the 'local advisory committee' for support for a guarantee fund to enable the committee to indemnify the Company in £500 per week should any losses be incurred. The appeal has met with fair success, but not to the extent anticipated. The Glasgow season will be followed by a two-weeks' season at Edinburgh. The programmes scheduled follow the usual lines, the only novelties being Holst's 'At the Boar's Head' (which, rather than the chagrin of Glasgow musicians, is to be given at Edinburgh only) and 'Coffee and Cupid,' the new Sanford Terry/W. G. Whittaker

version of Bach's 'Coffee' Cantata—which Glasgow will be interested to compare with the version staged last season by the Glasgow Bach Society.—At the annual general meeting of the British Music Society, Glasgow Centre, it was reported that five recitals had been given to members, viz.: a lecture-recital at the pianoforte by Mr. Philip Halstead, 'What and how to practise'; a recital of unfamiliar national and international songs; a lecture-recital on Holst's 'Planets'; and recitals from the works of John Ireland (directed by the composer himself) and Orlando Gibbons. Eleven lecture-recitals on 'Scottish Folk-Song' had been given to schools by Mr. F. H. Bisset, and a number of chamber concerts had also been given to schools. A series of four lectures on 'Folk-Song,' given at Glasgow University in co-operation with the Workers' Educational Association, had been so well received that a tutorial class of ten lectures on music appreciation was arranged, with Mr. Percy Gordon as lecturer. Three Study Circles had been formed among the members of the Society, each of which had carried through a programme of six evenings.—Mr. Herbert Walton's twenty-eighth annual series of autumn organ recitals at Glasgow Cathedral is proceeding, and as usual attracting large audiences.—The installation (following American practice) of a large orchestral pipe organ in the Grosvenor Picture House, Glasgow, was apparently deemed of sufficient importance to call for a formal inauguration by the Lord Provost of Glasgow.

ST. ANDREW'S.—The vacation course in music at St. Andrew's University, promoted jointly by the British Federation of Music Industries and the British Music Society, combined instruction and entertainment in a delightful way to the hundred-and-fifty or so students whom it attracted from all parts of the Kingdom. Mr. Herbert Wiseman made an ideal director and host. The lecturers included such notabilities as Messrs. George Dyson and W. G. Whittaker, and the students studied, discussed, sang, played, danced, and picnicked *ad lib.* Perhaps the most popular figure of all was Mr. Harold Samuel, who not only played and frolicked in (literally) his most unbuttoned mood, but joined with Messrs. Dyson and Wiseman in improvising the most compelling of dance strains for the students. The St. Andrew's vacation course is likely to create problems for those who have the task of finding accommodation for next year's function.

THE UNIVERSITIES.—The Scottish Universities appear suddenly to have awakened to a realisation of the place of music in education. Until recently, Edinburgh stood alone with its Reid Choir of Music, occupied by Prof. Donald F. Tovey. Two years ago the Cramb Lectureship in Music was established at Glasgow University, and the early endowment of a Chair of Music in the University is practically a certainty. Mr. Willan Swainson, a leading Aberdeen musician, has just been appointed to a newly-established lectureship in music at Aberdeen University, and Mr. F. J. Sawyer is leaving Glasgow to take up a similar appointment at St. Andrew's University.

GENERAL.—The prospective issue of a new and drastically revised edition of 'The Scottish Church Hymnary' is leading to much fluttering of the dove-cotes in the district Presbyteries, and a pitched battle is threatened between the extremists on both sides—on the one hand, the ultra-evangelicals and the hymns-our-fathers-loved-to-sing sentimentalists; and, on the other, the ultra-modernists and literary highbrows. Meanwhile the musicians look like being relegated to their usual place on the door-mat.

SEBASTIAN.

## Music in Wales

ABERYSTWYTH.—On Sunday afternoon, August 9, Sir Walford Davies gave an address on Church Music in St. Michael's Church, assisted by a contingent of the small choir which took part in the Vaughan Williams Mass and Palestrina's 'Stabat Mater' at the June Musical Festival.—The Cardiganshire Festival Choir, conducted by Mr. J. T. Rees, presented 'The Messiah' on August 19. The soloists were Madame Laura Davies, Miss Myfanwy Ellis,

Mr. E. generally being first of all of Mr. Ch. piano into an E flat he took August Hall, u Richard townsme which t standard played Madame Jones, a instrum songs (m to the Roberts, grumme, first time CARM gained g now had its first of St. F. from Cat along w J. Charl given on Mr. F. D major organiz patronag Wales an HOLY: 'Elijah' Mostyn L. 'Samson' LIANG ducted by Town H Schubert Chorus: special fe Storaikri a Sonata (Sarastate Other an and accor

The pr musical c on August Courtly, Mr. J. the princ the music greatest su Already v be happy. The de plored, been sugg of October boast of three! At last station—t installation (Mr. J. J. radio stati music, alt same exte

Mr. Evan Lewis, and Mr. David Evans. Speaking generally the performance was good, some of the choruses being finely sung, but the work as a whole suffered from lack of rehearsal. A scratch local orchestra assisted, and Mr. Charles Clements gave the greatest possible help at the pianoforte. The obbligate in 'The trumpet shall sound' was interpreted in brilliant fashion by Mr. Tal Morris, on an E flat cornet. He would probably achieve distinction if he took up the study of the orchestral trumpet.—On August 25 the Town Band gave a concert in University Hall, under the direction of the bandmaster, Mr. Corney Richards. Like most Welsh brass bands, these townsmen have a beautiful round tone. The few numbers which they played showed careful rehearsal, though the standard of selection was not a high one. Mr. Tal Morris played a very sparkling cornet solo by Rimmer, and Madame Leila Megane, Miss Myfanwy Ellis, Mr. Edern Jones, and others contributed a number of vocal and instrumental solos, the former consisting chiefly of Welsh songs (many of them folk-songs) which made a great appeal to the audience. The accompanist was Mr. Osborne Roberts, some of whose compositions figured in the programme, notably 'Annwyl Cymru,' which was sung for the first time at the recent Pwllheli Eisteddfod.

CARMARTHEN.—The musical festival movement has gained ground in North and Mid-Wales, and the South has now had a stimulus. Carmarthen was announced as holding its first Festival on September 24 and 25 at the old church of St. Peter. The choir would comprise mainly singers from Carmarthen, Llanelly, and neighbouring districts, and, along with an orchestra, would be conducted by Mr. J. Charles Williams. 'The Hymn of Praise' was to be given on August 24, followed by the 'Unfinished' Symphony, Mr. F. W. Watts, the organist, playing Bach's Fugue in D major. 'Elijah' was also to be performed. This new organization has already attracted some distinguished patronage, among its supporters being the Archbishop of Wales and Sir Walford Davies.

HOLYWELL.—The Holywell Choral Society performed 'Elijah' on September 3, at the opening ceremony of the Nostyn Memorial Hall. The choir has selected Handel's 'Samson' for study during the coming winter.

LLANGOLLEN.—The Llangollen Choral Society, conducted by Mr. J. E. Morris, gave a successful concert in the Town Hall on August 26. The choral items included Schubert's 'God in the Thunderstorm,' the 'Hallelujah Chorus,' and the late Dr. Joseph Parry's 'The Storm.' A special feature of the concert was the playing of the Czechoslovakian violinist, Mlle. Irma Suranyi, who was heard in a Sonata, 'Le Tombeau' (J. M. Le Clair), 'Gipsy Airs' (Saraste), 'Hejre Hoti' (Hubay), and Arioso (Fresco). Other artists were Madame Florence Rouse, solo-pianist and accompanist, and Miss Gertrude Green, vocalist.

## Music in Ireland

The production for the first time on any stage of a new musical comedy, 'Nicolette,' at the Gaiety Theatre, Dublin, on August 31, presented by an Irishman, Mr. Thomas J. Courtly, achieved a great success, under the baton of Mr. J. A. Heavel. Chorus and orchestra, and also the principals, were alike efficient. At the same venue, the musical comedy 'No, no, Nanette,' described as 'the greatest success of this generation,' opened on September 14. Already we are replete with 'Tea for two' and 'I want to be happy.'

The dearth of good choral societies at Dublin is to be deplored, but a revival of the Dublin Musical Society has been suggested. So long ago as 1845, in the present month of October, it is interesting to recall that the city could boast of eleven choral societies. To-day there are but three!

At last the Free State is to have its own broadcasting station—the principal one at Dublin and a subsidiary installation at Cork. The Minister for Posts and Telegraphs (Mr. J. J. Walsh) announces that we may expect a Dublin radio station in November. This is good news for lovers of music, although maybe it will not be appreciated to the same extent by artists and concert-givers.

From the twenty-fifth annual report of the Derry Philharmonic Society it appears that though the Society began its season with an adverse balance of seven pounds, it finished with a small credit balance. The presidency of the Duchess of Abercorn is admittedly a tower of strength, and Mr. Eddlestone is a capable and resourceful hon. secretary.

Mrs. A. M'C. Stuart, who inaugurated the Londonderry Feis twenty-six years ago, although now residing in Brittany, has expressed a wish to continue her interest in this event. In furtherance of this idea, Miss Bride O'Neill has been appointed to collaborate with her as assistant hon. secretary. Several new competitions have been added to the syllabus for 1926.

His numerous Ulster friends were delighted at the fact of Dr. Norman Hay, of Belfast, having been specially invited by Sir Henry Wood to conduct his Irish tone-poem 'Dunluce,' at Queen's Hall, London, on September 9. Another Ulsterman, Dr. Charles Wood, Professor of Music in the University of Cambridge, had a great triumph at the Gloucester Festival with his eight-part Motet, as is recorded in another column. After its successful première at Dublin, the musical comedy 'Nicolette' proved an attraction at Belfast during the week September 7-12.

It is gratifying to chronicle that the concert given gratuitously by Mr. Walter Rummel, in Ulster Hall, Belfast, on September 2, for the benefit of the dependents of the late W. R. Reynolds, music critic of the *Belfast Telegraph*, was an unqualified success. Rarely has the hall been so crowded, and it is bare justice to say that Mr. Rummel gave of his best, especially in his Chopin selections. Thus was he able to add substantially to the fund on behalf of Mr. Reynolds's widow and children.

## THE SALZBURG FESTIVAL

BY PAUL BECHERT

The idea which led to the establishment of annual Mozart Festivals at Salzburg, about twenty years ago, was the founding there of a sort of Mozartian Bayreuth; to set a standard of excellence and an example of perfection for the performance of Mozart's often misrepresented master operas. While the financial proceeds expected from such festival performances were to go towards the foundation and maintenance of the Mozart Conservatory as well as towards the preservation of Mozart's birth-house at Salzburg as a Mozart Museum, the chief aim of the founder of the Mozart Festivals—Lilli Lehmann—and of Gustav Mahler (who conducted many of the performances in those times) was principally an educational one. When, after a several years' interval caused by the war, the Salzburg Festivals were resumed a few years ago, Lilli Lehmann was no longer among the promoters. Although this great artist and last priestess of Mozart style of our generation still spends her summers at Salzburg, devoting her time to the instruction of a few selected pupils (Mr. Brabazon Lowther being among them this season), the still queenly figure of this great woman of eighty years is conspicuously absent from the Festivals, and her educationally valuable experience is not allowed to be brought to bear upon the quality of the performances. What was originally a worship at the shrine of Mozart has been turned into an enterprise calculated to attract wealthy foreigners for the furtherance of local business interests. Thus has post-war mentality reacted upon the ideals of music and art.

Still it should be stated that this year's operatic performances were far superior to those given in the same place two years ago by Richard Strauss and his company from the Vienna Staatsoper. Virtually the same singers collaborated in this season's Festival, but the results of thorough rehearsal were gratifyingly in evidence, and interesting guest-artists, in conjunction with fine conductors, lent particular importance to the productions. Strange to say, however, the highest standard of excellence was achieved not in one of Mozart's great operas, but in the performance of 'Don Pasquale,' under Bruno Walter's baton. This gem of Italian opera buffa seems to be particularly dear to the heart of Walter, who produced it with great orchestral and all-round finish. The presence in the cast of Madame Maria Ivogun was, moreover, a

delight. True, she is probably too much of an Austrian to command the Italian *bravura*, and the big coloratura style which is still a prerogative of the Italian race; instead, however, she added a note of intellectualism and histrionic greatness rarely found in Italian singers. She succeeded in divesting the runs and trills of the rôle of their purely virtuoso character, making them instead a medium for the utterance of human emotions. Such sprightly temperament, such perfect union of music and gesture, I do not recall having seen on any stage for many years. Next to her, Richard Mayr, the famous and unsurpassable Baron Ochs from 'Rosenkavalier,' was the star of the performance. His supreme gift of dramatic characterization added a touch of real tragedy to the fate of the sad Don which the average Italian basso-buffo would hardly fathom. But such Teutonic virtue was coupled with an equally Teutonic tendency to coarsen the outlines of the vocal part of his performance. It seems deplorable that his opulent personality induced him to revel in vocal over-emphasis, and a farcical exuberance more suited to the spacious house of the Vienna Staatsoper than to the small and intimate Salzburg Theatre.

In 'The Marriage of Figaro,' which Franz Schalk conducted in authoritative style, the vocal gifts of the company shone to the best advantage. There was a good ensemble spirit, furthered no doubt by the absence of even one real 'star' in the cast. To those who recall Gustav Mahler's staging of this opera, the production could not but seem superficial, clinging merely to the musical outlines of the score. With Mahler, 'The Marriage of Figaro' was a social drama, a foreboding of the French Revolution in the combat of the humble servants against their aristocratic lords; and besides he made it a drama of strong human passions. The present management of the Vienna Staatsoper, whose company was called upon to perform the work, sees it as a comic-opera pure and simple, and little more than a harmless play of intrigues to the accompaniment of Mozart's beautiful music.

While 'The Marriage of Figaro' may with some truth be regarded purely as a humorous work, such is not fully the case with 'the opera of operas,' 'Don Juan.' This master-work resembles the Shakespearean tragedies in its mixture of tragic elements with strongly, often coarsely, comical episodes. In view of the fundamental tragic note of the characters and situations it seems justifiable to assume that the humorous elements represented a concession to contemporary taste rather than Mozart's intention to establish 'Don Juan' as an example of opera buffa. Mahler's masterly revival of twenty years ago was done in the nature of an opera seria; and when Richard Strauss, more recently, re-staged it for the Vienna Staatsoper, his view of it as opera buffa expressed itself merely in a few 'humorous' patches of acting and a few brighter touches of colour added to the setting. Thus the shape in which the Vienna Staatsoper presented 'Don Juan' at Salzburg this season was a blend of both versions, and therefore quite inconsistent. Karl Muck, the conductor, did away with the perpetually brisk *tempi* introduced by Strauss, to re-establish those commonly accepted. Alfred Jerger, who sang the title-rôle, is a good and 'thinking' actor, but he lacks the sensuous beauty of voice required for the part. Richard Mayr's Leporello, conceived in the spirit of the Austrian baroque theatre rather than of the Italian *commedia dell'arte*, marred the effect of his fine performance by the same 'over-acting' and 'over-singing' which hampered his otherwise fine Don Pasquale. Helene Wildbrunn, widely famed in Germany as a great Donna Anna, deviated little from the current German conception of the operatic heroine, i.e., a big, 'Hausfrau'-like appearance and sweeping gestures—but she lacked the ringing top tones and strong dramatic accents which constitute the one saving quality of most German dramatic sopranos. The genuine Mozart style was represented solely by the Zerlina of Madame Ivogun, whose 'Batti batti' aria was a delight to the ear.

The three operatic conductors—Walter, Schalk, and Muck—also came forward with a cycle of three orchestral concerts calculated to represent the masterworks of Austria's greatest musical geniuses. Walter did not seem to be so much at home in Haydn's D major Symphony and in Mozart's E flat major Pianoforte Concerto (beautifully played by Rudolf Serkin) as he is in modern music, and

on this occasion as he showed himself to be in Brahms's second Symphony. Nor is Dr. Muck, with his stern and rigid methods, as fine a conductor for Mozart's 'Don Juan' or for his G minor Symphony as he proved to be for Beethoven's 'Eroica.' Muck's sharp profile, which has aged very much in recent years, looks more remarkably like Wagner's now than ever before. The concert directed by Schalk—the Vienna Philharmonic Orchestra being the instrument for all three conductors—brought forth excellent performances of Schubert's 'Unfinished' and Bruckner's seventh Symphony. The cycle of concerts was filled out with a number of 'chamber concerts' which, aside from those given by the Rosé Quartet and by the Wood-wind Society of the Vienna Opera (in conjunction with Rudolf Serkin, the pianist), resolved into a series of pleasing if unassuming song recitals by Madame Ivogun (in conjunction with her husband, the tenor Karl Erb), Madame Lotte Schöne, soprano of the Vienna Opera, Richard Mayr, and Josef Schwarz.

Mozart music—compiled by Einar Nilson into a ballet entitled 'The Green Flute'—furnished the vehicle also for the first appearance anywhere of a new 'International Pantomime Company,' launched under the name of Max Reinhardt, but in fact stage-directed by Ernst Matray, a well-known dancer. Much had been anticipated, from this venture towards the modernisation of pantomime as a species; whatever had been attempted in this field by men like Stravinsky (in 'Petrouchka') and Béla Bartók (in 'The Wooden Prince') has remained more or less entangled in the fetters of choreographic display. Those who had expected more from the 'International' Company were bound to be disappointed, for it gave little more than mere dancing—and rather antiquated and uninteresting dancing—in conjunction with a rather naive stage management. There was not even an attempt to make pantomime a medium, as it were, whereby to 'hold up the mirror to a contemporary life' in a satirically witty, even grotesquely comical manner (which would seem to be its mission). True that neither Mozart's music, nor that of Muffat—compiled into an insignificant marionette play—gives wide scope for such aims. But the fault lies with those who made such an unwise choice.

The symphony concerts, as well as Max Reinhardt's productions of 'The Miracle' and 'The Great World Theatre' (the latter adapted from Calderon by Hugo von Hofmannsthal), were given in the newly-opened Festival Theatre, situated in the plain and sober baroque building known as the Reitschule (Riding School), which only a few years ago had served as a barracks for the Austrian military. Eduard Hütter, the architect, has succeeded with great skill and economy of means in turning the old hall into a beautiful and acoustically excellent Festival Theatre, eminently suited for orchestral concerts and for Reinhardt's spectacular productions. As for Reinhardt's work itself, it proved equally disappointing in the hollow pomp of 'The Miracle' and in the bombastic display of affected naïveté in 'The Great World Theatre.' It was the familiar concoction of Reinhardt's well-worn and customary stage devices crowded into two hours filled with noise and stilted pathos.

## Obituary

We regret to record the following deaths:

LEONARD BORWICK, who died, after a short illness, on September 17, at the age of fifty-seven. He was taught by Henry Bird until, at the age of fifteen, he went to the Hoch Conservatoire at Frankfurt and studied under Madame Schumann for six years. His success was immediate, for he played the 'Emperor' Concerto at Frankfurt in 1880, and the Schumann Concerto for the Philharmonic Society in 1890. Throughout his career he dwelt high in the public esteem, which he courted all over the musical world, and he was held in special regard by musicians. His playing was never of classic quality; nor did it depend upon the display of technique. It had a certain intensity, verging sometimes on impatience, which put life of its own

into familiar classical music and always held a peculiar intrinsic attraction. Of late years Leonard Borwick showed a leaning towards impressionist music, and he evinced a marked faculty for Debussy's tone-colour effects. He arranged Debussy's 'Fêtes' and 'L'Après-midi d'un Faune' for the pianoforte.

MICHAEL BALLING, the German conductor, known in Britain chiefly as Richter's successor at the Hallé concerts, and as being the first conductor of 'The Ring' in Scotland. He was born at Heidingsfeld in 1866, conducted the Court Orchestra at Schwerin from 1886 to 1892, went to New Zealand, and founded the first music school in Australasia, at Nelson (this school still flourishes), occupied various important posts during 1896-1906, became one of the principal conductors at Bayreuth in 1906, came to Manchester in 1911, and conducted the Hallé concerts until the war caused his resignation. He was in Germany in August, 1914. A description of his career and artistic personality was given in our issue for January, 1913.

LEO FALL, the famous composer of musical comedies, known as the 'Waltz King.' His most successful work was 'The Dollar Princess,' which ran at Daly's Theatre for over four hundred performances. A still longer run of 'Madame Pompadour' terminated at the same theatre in January this year. Leo Fall, Franz Lehár, and Oscar Straus, all expert as well as popular musicians, were the High Priests of the cult of the waltz-song in the light operatic theatre.

ALFRED CARPENTER, for many years musical director at the Theatre Royal, Glasgow. Before coming to Glasgow Mr. Carpenter was engaged at the Garrick and other London theatres, and also conducted several of the George Edwardes productions.

DAVID S. MACGREGOR, at Glasgow, by whose death Scottish song loses one of its most enthusiastic exponents. Mr. MacGregor had been long a leading member and office-bearer of the Scottish Song Society.

MISS A. E. TENNANT, hon. secretary of the Glasgow Centre of the British Music Society, at Peebles, while on holiday.

## Answers to Correspondents

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.

F. P.—Your first question is easily answered. The Irish harp is slightly less than half the size of the orchestral harp. Whether it is still played is, however, another matter. It is not an orchestral instrument for the simple reason that while it cannot vie in sheer volume of tone with the Erard instrument, the latter can reduce its tone so as to match that of the Irish harp. Hence its use must be limited to amateurs. It is inconceivable, however, that so old and beautiful an instrument should be now completely neglected. The shape has changed somewhat in different epochs. Early Irish harps had no pillar; but in the 17th century it acquired a curved pillar, a straight sound-board, and a high neck. The keyed Irish harp in the Victoria and Albert Museum—dated 1820—is one of the most graceful musical instruments in existence. The popularity of the pianoforte has been won at the expense of the harp and the harpsichord. But since there are devotees of the harpsichord, there is no reason to think that the harp has been less fortunate, and is now completely superseded by its more successful and noisy rival. Books dealing with the subject are Carl Engel's 'Music of the most Ancient Nations' (London, 1864) and Bunting's 'Ancient Music of Ireland.'

ORGANUM.—(1.) From our experience of congregational hymn-practices we should say that you will have little time, or need, for discussion of the historical side of words and music. The most helpful comments are generally those that do not appear in books—e.g., simple remarks concerning the structure of a tune, its climax, rhythmic beauties or peculiarities, &c. These are not only

interesting to your congregation; they also help in a right performance. However, if you want more, consult the historical edition of Hymns A. & M., or J. T. Lightwood's 'Hymns and their Story' (Epworth Press). (2.) Iliffe's 'Analysis of Bach's 48 Preludes and Fugues'; Harding's 'Analysis of Beethoven's Sonatas'; and 'Beethoven's Pianoforte Sonatas: Hints on their Rendering,' by C. Egerton Lowe, all published by Novello.

INQUIRER.—(1.) The rights of public performance are reserved in order to prevent performances from copies purchased or hired elsewhere than from the publishers. You will have no difficulty in obtaining permission in the case of the work you mention, provided you obtain the copies from the publishers. (2.) The examiners are not bound by the rules of any books on counterpoint, and will accept all good musicianly workings. Prout's work on the subject is not, we think, up to the standard of the rest of his series of text-books, and we prefer the two others you mention. You should also see Kitson's 'Applied Strict Counterpoint' and 'Counterpoint' (Clarendon Press).

W. T. G. W.—(1.) The pitch best for your purpose is that now generally adopted and known as the 'French Diapason Normal,' or, familiarly, 'low pitch.' (2.) Question too wide. There is no limit to the 'reading one can do with a view to improving one's musical knowledge.' If you have no special subjects, you might do worse than take a good encyclopædia, or a volume of 'Grove,' and read, or skim the cream, of all the articles that interest you.

H. W.—(1.) See Mrs. Curwen's 'Psychology Applied to Music Teaching' (Curwen) and 'Music and Mind,' by Yorke Trotter (Methuen). (2.) The only way to be prepared to name sources of representative themes from the classics, played to you by examiners, is the obvious and unornamental one: memorise, read at sight, hear, and generally browse as much as possible among classical music of all kinds.

G. M.—Authorities generally agree that boys should not sing through the 'broken-voice' period. But there are plenty of adult singers who have done so without apparent harm. Much depends on the type of voice, the physical condition of the singer, and, most of all, on the way he sings during this stage.

TURNABLE.—We prefer not to recommend any particular type or 'make' of gramophone. You cannot do better than go to a dealer who has a large stock, and taste and try before you buy. Your dealer will also answer the mechanical question you ask far better by demonstration than we can by words.

J. M. McA.—Organ Concertos: Guilmant in D; Rheinberger, No. 1 (strings and three horns); No. 2 (strings, two horns, two trumpets, and two drums); Harwood, in D; Horatio Parker, in E flat minor. All are to be had at Novello's.

W. A. C.—The following may suit you: South London Philharmonic Society (Mr. John Waterer, 52, Croom's Hill, S.E.10); Dorian Symphony Orchestra, Westminster (Secretary, 30, The Green, Twickenham).

K. R. M.—Our advertisement pages contain announcements of many correspondence schools of the type you need.

SECOND CORNET.—An inquiry addressed to the bandmaster would no doubt bring you the information.

[Want of space compels us to hold over a number of queries.—EDITOR.]

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CHRISTIANS GRAVE YE THIS GLAD DAY . . . . .	63	<i>Christen, ätzt diesen Tag</i>
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†HOW BRIGHTLY SHINES . . . . .	1	<i>Wie schön leuchtet</i>
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 Maiden thoughts—Die Stille.  
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 The fair, far land—Schöne Fremd.
- In a ruin—Auf eine Brugg.  
 Far from home—In der Fremde.  
 Sadness—Wehmuth.  
 Twilight—Zwielicht.  
 In the wood—Im Walde.  
 Night in Spring—Frühlingsnacht.

### WOMAN'S LOVE AND LIFE

(FRAUENLIEBE)

OP. 42.

EDITED AND TRANSLATED BY

NATALIA MACFARREN.

Price 1s. 6d.

- Since I looked upon him—Seit ich ihn gesehen.  
 He, of all the best—Er der Herrlichste von Allen.  
 I cannot, dare not believe it—Ich kann's nicht fassen, nicht glauben.  
 Thou ring upon my finger—Du Ring an meinem Finger.  
 Ah, sweet, when in thine eyes I look—Wenn ich in deine Augen seh.  
 Help me, ye sisters—Helft mir, ihr Schwestern.  
 Friend beloved, thou look'st at me—Süsser Freund, du blickst.  
 Come to my heart—An meinem Herzen, an meiner Brust.  
 Now hast thou for the first time hurt me sore—Nun hast du mit den ersten Schmerz gethan.

### A POET'S LOVE

(DICHTERLIEBE)

OP. 48.

EDITED AND TRANSLATED BY

NATALIA MACFARREN.

Price 2s. 6d.

- When May shed loveliness around—Im wunderschönen Monat Mai.  
 Where'er my tears have fallen—Aus meinen Thränen sprissen.  
 The rose and the lily—Die Rose, die Lilie.  
 Ah, sweet, when in thine eyes I look—Wenn ich in deine Augen seh.  
 My soul I will steep with longing—Ich will meine Seele tauchen.  
 Beside the Rhine's sacred waters—Im Rhein im heiligen Strome.  
 I am not wroth—Ich grolle nicht.  
 Sweet violets, did ye but know it—Und wüsst'n's die Blumen.  
 Hark! flutes and viols are sounding—Das ist ein Flöten und Geigen.  
 When on mine ear resoundeth—Hör' ich das Liedchen klingen.  
 A youth once loved a maiden—Ein Jüngling liebt ein Mädchen.  
 On radiant summer mornings—Am leuchtenden Sommermorgen.  
 In sleep my tears were flowing—Ich hab' im Traume geweint.  
 At midnight—Altnächtlich im Traume.  
 From legends quaint and olden—Aus alten Märcen winkt es.  
 My songs so wild and troubled—Die alten bösen Lieder.

# TWENTY SHORT AND EASY PIECES FOR THE ORGAN

## SET I.

No.			No.		
1.	Andante ... ..	Alfred H. Allen	11.	Allegro. Op. 21... ..	Gustav Merkel
2.	Spring Song ... ..	W. H. Bell	12.	Andante. Op. 162 ... ..	Gustav Merkel
3.	Andante con Moto ... ..	G. J. Bennett	13.	Introductory Voluntary on the Russian Hymn	J. T. Pye
4.	Song of Thanksgiving ... ..	Josiah Booth	14.	Prelude No. 2 ... ..	A. Redhead
5.	Church Preludes No. 5 ... ..	R. E. Bryson	15.	Larghetto and Allegro ... ..	J. Varley Roberts
6.	Postlude ... ..	H. Elliot Button	16.	Allegretto Pastorale ... ..	C. Steggall
7.	Postlude ... ..	G. Calkin	17.	Contemplation ... ..	John E. West
8.	Prelude ... ..	Percy E. Fletcher	18.	Postlude ... ..	John E. West
9.	Andante ... ..	J. W. Gritton	19.	Moderato Maestoso ... ..	Kate Westrop
10.	Allegro Moderato ... ..	Kate Loder	20.	Andante Pastorale ... ..	W. G. Wood

## SET II.

No.			No.		
1.	Allegretto Grazioso ... ..	G. J. Bennett	11.	Andante quasi Allegretto ... ..	Gustav Merkel
2.	Church Prelude ... ..	R. E. Bryson	12.	Cavatina in G ... ..	Ernest Newton
3.	Andante Tranquillo ... ..	George Calkin	13.	Epilogue ... ..	J. Rheinberger
4.	For Holy Communion ... ..	J. Baptiste Calkin	14.	Andante in A ... ..	J. Varley Roberts
5.	Postlude ... ..	Percy E. Fletcher	15.	Andante in G ... ..	C. Steggall
6.	Largo ... ..	G. F. Handel	16.	March in G ... ..	Henry Smart
7.	Berceuse ... ..	Oliver King	17.	Andante Doloroso ("Marcia Funèbre")	John E. West
8.	Adagio, from Sonatina No. 2 ... ..	Kuhlau	18.	Pastoral Melody ... ..	John E. West
9.	Allegretto ... ..	Kate Loder	19.	Andante ... ..	Kate Westrop
10.	Andante in G ... ..	G. F. Wesley Martin	20.	Allegretto Grazioso ... ..	W. G. Wood

## SET III.

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5.	Intermezzo ... ..	Alan Gray	15.	The Poet Speaks ... ..	R. Schumann
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9.	Andante ... ..	Gustav Merkel	19.	Sketch in C minor ... ..	John E. West
10.	Duetto in G ... ..	Ernest Newton	20.	Andante con Moto ... ..	W. G. Wood

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8.	Intermezzo No. 3 ... ..	Alan Gray	18.	Lamentation ... ..	John E. West
9.	Chanson de Joie ... ..	R. G. Hailing	19.	Allegretto Pastorale ... ..	John E. West
10.	Hymnus ... ..	A. C. Mackenzie	20.	Andante ... ..	W. G. Wood

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No.			No.		
1.	Chorale Prelude—Erbarm' Dich mein, O Herre Gott ... ..	J. S. Bach	10.	Prelude ... ..	J. Rheinberger
2.	Allegro Maestoso e Vivace ... ..	W. T. Best	11.	Monologue No. 9 ... ..	J. Rheinberger
3.	Meditation ... ..	Hugh Blair	12.	Chanson Orientale ... ..	Schumann
4.	Canthène Religieuse ... ..	Th. Dubois	13.	Four Sketches, No. 1 ... ..	Schumann
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